cinema canada

#27

$1

The Far Shore/The Keeper

Reflections on our Home Movies:

Wedman, Newman, Mason, Quinn, Morton, Gulkin, Eady, Radford, Pratley, Auguste, Cutler, Herberman, Cherry, Soady, Bryant, Dunning, Gathercole, Fraser, Ross, Lister

FAMOUS PLAYERS

We are pleased to announce our participation in the production of these Canadian feature films to be presented in Famous Players' Theatres starting Friday, April 9th., with the Premiere of "Second Wind" in Toronto's newest cinema, Plaza 2.

"SECOND WIND"

"THE FAR SHORE"

"PARTNERS"

"BREAKING POINT"

"SHOOT"

"DEATH WEEKEND"

April 1976
Third Edition, number 27

TORONTO FILM SOCIETY

CONTENTS

Cover Céline Lomez and Frank Moore playing the star-crossed lovers Eulalie and Tom in Joyce Wieland's **The Far Shore** (see article p. 20).

MAY 26 1976

4 Reverb

6 Film News
8 Ontario
9 Quebec
10 CBC Drama-ACTRA confrontation by Stephen Chesley

14 Organizations

16 Tech News by Rodger J. Ross
16 Sound Recording on Motion Picture Film
17 Equipment News

18 Rough Cut by Robert Rouveroy c.s.c.

Barbara Halpern Martineau — **20 The Far Shore: a film about violence. A peaceful film about violence.**

Clive Denton
Alan Parker — **25 Focus on the O.F.I.-O.F.T.**

Peter Bryant
Gayle Scott — **28 A Sneak Preview**

33 Reflections on Our Home Movies

John Bertram — **45 Film and the Third Dimension**

46 Opinion
Yes, We Ain't Got No Heroes by Ronald H. Blumer

50 Special Events
Seventh Annual Canadian International Amateur Film Festival

51 Book Reviews
A Place for Everything by Ronald H. Blumer
52 Feature Film Is a Lawyers' Medium or Mr. Drabinsky Lets the Public Inside by George Campbell Miller

53 Film Reviews
Second Wind by Clive Denton
54 Born for Hell by Carmel Dumas
55 Toni, Randi, and Marie by Jane Dick

56 Reviews of Short Films

57 Record Reviews

58 Capsules

Editor/Publisher: Jean-Pierre and Connie Tadros. **Assistant Editor:** Natalie Edwards. **Board of Editors:** Stephen Chesley, Clive Denton, Natalie Edwards, George Csaba Koller, Connie Tadros. **Assistant to the Editors:** Phyllis Platt. **Art Direction:** Louis Charpentier. **Advertising Manager:** June Pike. **Subscriptions:** Nicole Marchand. **Correspondents:** Chuck Lapp (Halifax), Peter Bryant (Vancouver), Len Klady (Winnipeg). **Contributors:** Robert Rouveroy (Rough Cut), Rodger Ross (Tech News).

Cinema Canada, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: George Csaba Koller, Vice-President: Jean-Pierre Tadros, Secretary-Treasurer: Connie Tadros, Directors: Agi Ibranyi-Kiss and George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. Cinema Canada is indexed in the **Film Literature Index** (Albany) and **International Index to Film Periodicals.** Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 044-1998-2213. Published with the financial assistance of the Canada Council, the Ontario Arts Council and the City of Toronto. Second class mail registration no. 3081, return postage guaranteed.

Subscription rates for ten issues yearly: normal $8.00, student $7.00, institutions $15.00, foreign $10.00. Notice of **change of address** should include your old address as printed on a recent issue. For subscriptions write to Box 398, Station Outremont, Montreal H2V 4N3, P.Q.

406 Jarvis St.
Toronto M4Y 2G6
(416) 924-8045

Box 398, Outremont Station,
Montreal H2V 4N3
(514) 272-5354

REVERB

We Stink

Your article *AMPIA vs ACCESS* has just reeked my desk.

Sincerely,

Larry T. Shorter
President
ACCESS-Alberta

Introducing Jean Oser

I have come to look forward to reading John Hofsess' reviews and articles and "Yorkton Shorts" (**Cinema Canada** no. 24) was certainly no exception. After reading his tongue-in-cheek impressions of the Yorkton International Film Festival I had no doubts that the man truly enjoyed himself and that he was suitably impressed by Yorkton's biennial "film bath".

However, with all due respect to Mr. Hofsess, I must question his *unqualified* description of a very dear and personal friend of mine, Mr. Jean Oser, as "a film historian and windbag". I would venture to say that Grant McLean, Micheline Lanctot and John Hofsess are all fairly well known names among **Cinema Canada** readers and the Canadian film industry in general. Unfortunately, such is not the case with Jean Oser and it seems to me callously unfair to refer to a man as a "windbag" without any attempt whatsoever at explanation. After all, windbag is a fairly derogatory term to most people and one which is perfectly capable of creating wrong impressions.

Therefore, I wish to introduce Jean to Cinema Canada readers and give him, in small part, a measure of the recognition he deserves.

Jean Oser began his film career as an editor in Germany in 1928. He spent his first seven years in the industry working for the famous German director G.W. Pabst, editing such classics as **Kamaradschaft, Three Penny Opera** and **Don Quixote.** Before Hitler's Nazis took power Jean left Germany and moved to New York. During W.W. II he joined the United States Army as a director and editor creating information and training films for the troops such as **How to Dig a Foxhole and The Proper Method of Building a Latrine.** If you don't believe me ask him; he'll tell you how they used rubber "stools" so they wouldn't have to handle the real thing.

After the war, and before he moved to Regina, Saskatchewan to teach, Oser worked on numerous documentary, promotional and public relations pictures. Most notable among these were the syndicated television shows *The Valiant Years* on Churchill, the Harry Truman series and *F.D.R.* on Franklin Roosevelt. During this period Jean directed a series of seven shorts for 20th Century Fox, one of which was **The Light in the Window** on the Dutch painter Jan Vermeer. In 1952 **The Light in the Window** took first prize at the Venice Film Festival and in 1953, an Academy Award.

Jean Oser came to the University of Regina in 1970 to teach film but he did more than teach – he started a movement. In the six short years that Jean has been in Saskatchewan his boundless energy and enthusiasm has been responsible for a tremendous upsurge of film awareness by various government departments, cultural groups and arts societies. Indeed, it was Jean's presence as a member of the Saskatchewan Arts Board which was instrumental in convincing the Board once and for all that film *was* in fact an *art!* No small potatoes in a province which has traditionally considered all forms of art as frivolous at best, an effeminate hobby at worst.

Jean Oser teaches film in Regina, yes, but his students leave his classes with something more than an idea of how to express themselves with film. They leave with a sense of "there was a beginning"; they feel the roots and history of our industry because Jean Oser and film grew up together.

We who know and love Jean consider him to be a walking encyclopedia on film and for that reason he most definitely is a film historian. But he's a real one – not some guy who "studied" film – but a man who has *lived* it and he has every right to be an authority on the subject.

In March 1975, Mr. Oser received the Venice Art Gold Medal for his outstanding contributions to international film and, Mr. Hofsess, as Jean himself might say, "That easy it is not."

Norman Sawchyn

Critical encouragement

Please advise me as to the state of my subscription to **Cinema Canada...**

While I'm writing I may as well mention how much I dislike your covers. I am a staunch supporter of your magazine and I have followed its development closely. I can only remember one cover that interested me (a still from Boon Collins' **Sally Feelgood** (sic) **& Co.**) and even then there wasn't a decent story to go with it. I appreciate your economic situation but staying with your present format surely you can acquire interesting stills from the most promising films and write a comprehensive story that justifies your hopes for the film of the month. In my opinion, there should have been a "cover story" for **Duddy Kravitz** as well as the interviews with Ted Kotcheff & John Kemeny and follow-up progress reports. I would like to see it brought home to readers that this is a world class film (or it should have been). The same treatment was due **Lies My Father Told Me, Mon Oncle Antoine, The Rowdyman, Black Christmas, Paperback Hero, The Pyx,** etc. – so what if some of the stars aren't Canadian.

I would also like to see more detailed coverage of non-Canadian status films that have successfully employed Canadian crews and locations. Look for great things from **Buffalo Bill and the Indians** in June! What about **Russian Roulette, Class of 44, Paper Chase, The Last Detail, McCabe & Mrs. Miller, Prime Cut, Little Big Man, The Bears and I, Mustang Country, Christina, The Groundstar Conspiracy** and some of the made-for-TV movies. A little borrowed glamour never hurt the industry or the publishing business.

And while I'm at it... How about interviewing our top D.O.P.s like Marc Champion on the **Breaking Point** set or Reg Morris on **Food of the Gods** (or the **Second Wind** set or Doug McKay on **The Keeper** set, etc.)?

I know that there have been some good articles in the past, that the magazine is growing and that your covers will improve (inevitably), so read this letter as encouragement not criticism. Celebrate our successes and brush over the disasters.

I want to know how a good picture could have been made better rather than why a turkey was ever made at all. The "Great Canadian Internationally Marketable Film" has come and gone already and we didn't even notice.

I am very pleased with the Feature Film Production Guide in no. 24 and I'm looking for that feature to be repeated frequently. Film News will be more comprehensive and current in the future, I'm sure.

Keep up the good work and grow with a growing industry.

John Wardlow

Antipathetic VTR

I opened **Cinema Canada** no. 25 to a page headed *Film News* only to discover the CBC is producing eight dramas in Winnipeg. Good news for some prairie crews. Reading on, Derek Goodwin heads the projects. Len Klady is all mixed up or sadly misinformed.

Derek Goodwin and his dramas are welcome additions to the Winnipeg production scene. However they are not all film dramas. Six are VTR.

The one half-hour film drama is being directed by Don S. Williams of Winnipeg, for Mr. Goodwin, producer. Two other one-hour film dramas will be produced and directed by Don S. Williams.

So the correct story is... three film dramas, one produced by Derek Goodwin, rather than "all but one" as Mr. Klady puts it. The others are being produced by Mr. Williams who has produced more local film drama than anyone in Manitoba. He has made more than twenty such films here on the prairies.

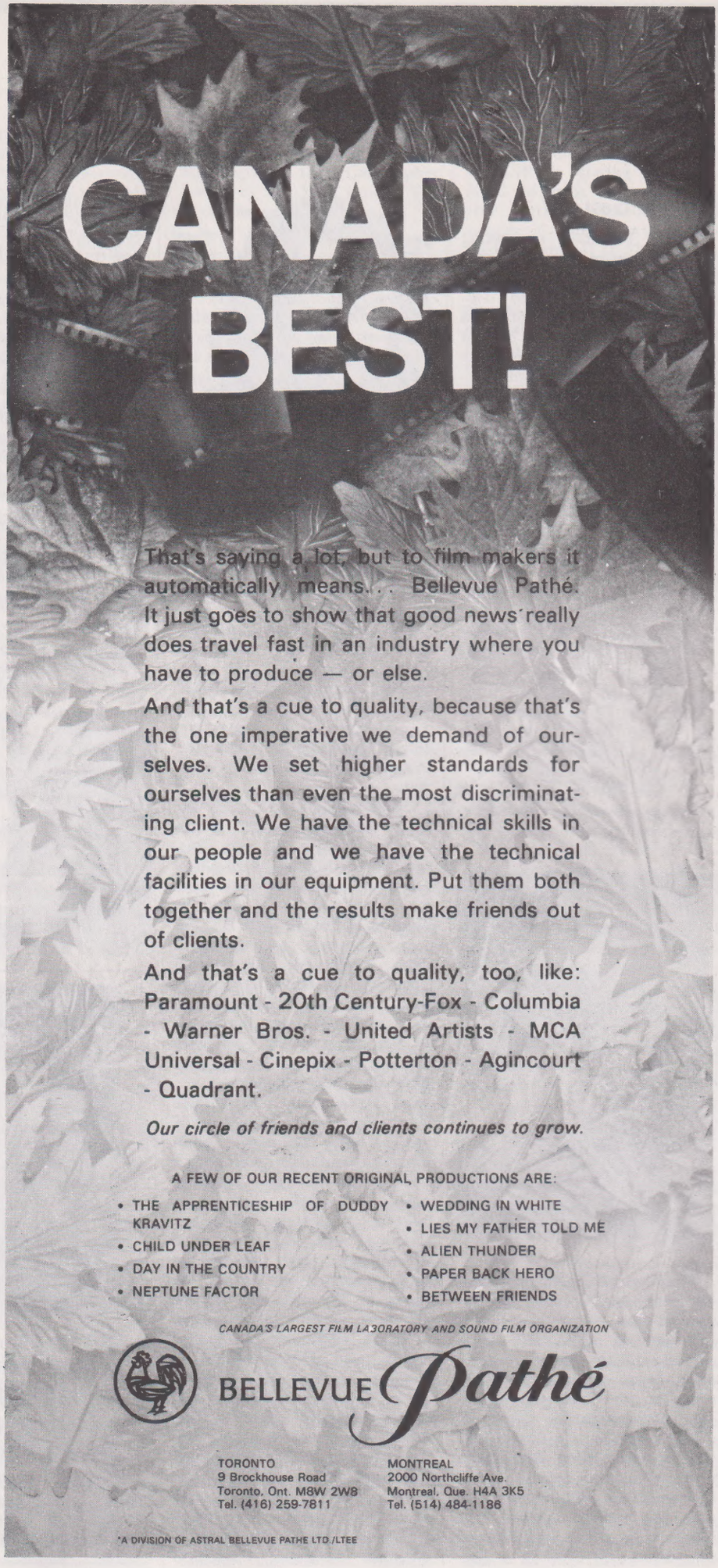
So, why are we talking up Video Tape Recording in **Cinema Canada,** especially under the title of *Film News?*

Don Hunter
Vice-President
Winnipeg Chapter C.S.C.

Erratum

In last month's Special Events, the credit for Executive Producer of **Home Movies** was omitted. Credit goes to George Robertson.

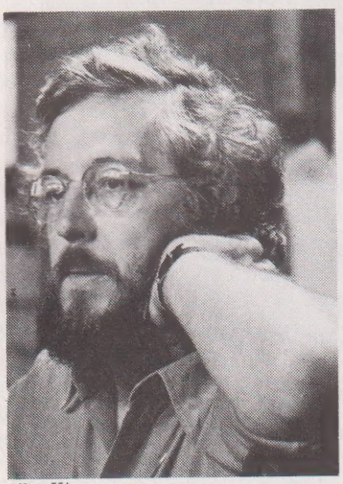
(continued p. 57)


CANADA'S BEST!
That's saying a lot, but to film makers it automatically means... Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.
And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients.
And that's a cue to quality, too, like: Paramount - 20th Century-Fox - Columbia - Warner Bros. - United Artists - MCA Universal - Cinepix - Potterton - Agincourt - Quadrant.
Our circle of friends and clients continues to grow.
A FEW OF OUR RECENT ORIGINAL PRODUCTIONS ARE:
• THE APPRENTICESHIP OF DUDDY KRAVITZ
• CHILD UNDER LEAF
• DAY IN THE COUNTRY
• NEPTUNE FACTOR
• WEDDING IN WHITE
• LIES MY FATHER TOLD ME
• ALIEN THUNDER
• PAPER BACK HERO
• BETWEEN FRIENDS
CANADA'S LARGEST FILM LABORATORY AND SOUND FILM ORGANIZATION
BELLEVUE Pathé
TORONTO
9 Brockhouse Road
Toronto, Ont. M8W 2W8
Tel. (416) 259-7811
MONTREAL
2000 Northcliffe Ave.
Montreal, Que. H4A 3K5
Tel. (514) 484-1186
*A DIVISION OF ASTRAL BELLEVUE PATHE LTD./LTEE

FILM NEWS

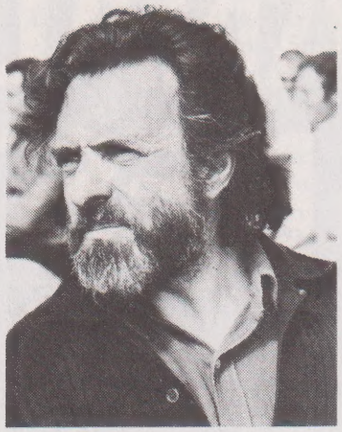
Production

One of the most interesting developments in feature financing has just been announced: Allan King has secured two-thirds of the budget for **Who Has Seen the Wind?,** to be shot in Saskatchewan, from the CFDC and the Sakatchewan Economic Development Corporation in equal parts. It's the first time a province has invested in a feature, and the arrangement, it is hoped, will set a precedent. Shooting is planned from August 16 to October 15, from a script by King's wife Patricia Watson, with Budge Crawley as executive procuder. King will produce and direct. The million-dollar budget will be spent partly in Saskatchewan – at least one-third of it – thus returning the government's contribution as an investment in the province. It is also hoped, according to John Messer, the minister in charge of the crown corporation, that the government participation will stand as a way of preserving Saskatchewan's rural life.



Allan King

The film will be shot on location there and as many Saskatchewan film people as possible will work on it. As part of the agreement, the company will also hold filmmaking workshops at the University of Regina while shooting. It's been a long time coming for Saskatchewan-native King, who's been trying to put the project together for years, but couldn't come up with the budget; it now looks like he will. At one time he tried to interest the CBC in a five-part serial, which would subsequently be re-cut into a feature, but they refused.



Arthur Hiller

The CFDC, as of April 1st, has officially raised the total budget amount for the low-budget program to $145,000. And they're trying to establish a mid-range level somewhere around two hundred and fifty thousand for special participation.

Other projects now fairly set are **Goldenrod,** set to go in Calgary on May 24 with Harvey Hart directing and Gerry Arbeid producing for Film Funding; Daryl Duke is shooting **Shadow of the Hawk** in B.C. for John Kemeny; a four-month shoot is planned for Harold Greenberg's **David Copperfield** musical in Victoria this year; and CTV and Fil Fraser of Edmonton have two more projects in planning stages after **Why Shoot the Teacher?. . .** Larry Dane plans to shoot **The Hunt** this year; pic was postponed last summer... Allan Eastman would like to produce a CFDC low budget suspense script that Peter Jobin has written. . . Arthur Hiller is scouting B.C. locations for a railroad pic... Bob Schultz has three feature projects in the works in Toronto. One is **The Monkey,** a gothic tale based on a short story by a Danish writer, and George Jonas is working on the script. Schultz works in commercials and TV, having recently made a CBC *Musicamera* show of a children's opera... Otto Preminger has hired Ring Lardner Jr. to write the script for his Norman Bethune feature, to be titled **Blood on Wheels: The Story of Norman Bethune.** Preminger bought the rights to Roderick Stewart's recently published biography of Bethune.

In TV land Kate Reid is currently working in a *Sidestreet* episode and an hour drama for CBC... Jack Humphrey and Louis del Grande, now writing and producing *King of Kensington,* have written and are casting a comedy pilot called **Three's a Crowd.** It's about a Vancouver woman who feels finally free, until her two grown-up children move back in... David Cronenberg is writing and directing a half-hour drama for the *Peep* slot on CBC. It's about motorcycle mania... Nancy Ryley is spending two years working on her CBC documentary on the Group of Seven. . . Donald Brittain's ninety-minute NFB-CBC special on writer Malcolm Lowry, **Volcano,** is to be shown in April, and features Richard Burton as the voice of Lowry. Burton was chosen because Lowry's wife Marjorie says they sound alike ... CTV has begun a weekly half-hour show with singer-comedian Rolf Harris. Time slot is Sunday at 6:30.

International Film Distributors has picked up Ed Hunt's **Point of No Return** for distribution... Don Shebib's **Second Wind** is set to open the Plaza II cinema in Toronto as the inaugural attraction at the new Famous Players twin. Date is tentatively April 9.

Patrick Lee will direct **Pulling Phones,** a half-hour comedy about those 'unsung heroes' contracted to remove phones from just-vacated premises. Camera will be handled by Mark Irwin, sound by Bryan Day, editing by William Purchase, and Scott Crane will be production manager.

Festivals

ANIMATION. Canada has scored a coup in the international festival field by landing the World Animation Competition for 1976. To be held in the National Arts Centre from August 10-15, as part of Ottawa 76, which is run by the Canadian Film Institute, it's the first time the fest will be held in North America. Previous sites have been Annecy and Zagreb. The fest will be operated by the CFI with co-operation from many public and private sector film agencies. The official sponsoring groups are the Association internationale du film d'animation (ASIFA) and the Fédération internationale des associations de producteurs

Our heartiest congratulations to Budge Crawley who was awarded an Oscar for his documentary feature *The Man Who Skied Down Everest.* In his words, this American prize, given to a Canadian film made by a Japanese crew on the Nepalese mountain of Everest, may seem incredible but it's true. And it seems a fitting prize for a producer, so long devoted to making films – all kinds of films – and so actively interested in the growth and development of the Canadian film industry.

de films (FIAPF). It's the objective of the fest to further development of animation as an art and as a business. An international jury – there's no pre-selection jury – will see all the films entered and will set its own regulations for which films will be shown out of competition. Categories will be announced; this year an additional category, animation for commercials, has been added. The daily program will include morning and afternoon retrospectives, out of competition screenings, study sessions, and, during the evenings, competition screenings. Improved projection facilities will be installed in the Arts Centre in time for the fest. Festival Director is Wayne Clarkson; Frederick Manter is Executive Director of the CFI, and Harris Kirshenbaum is Director of Public Relations.

AMATEUR FILM. The Canadian International Amateur Film Festival will be held in Ottawa July 21-24, and entries are invited. Deadline is May 1, and judging will take place during June, with finalists to be screened during the fest, and the winner announced and shown on Awards Night July 24. A tour of some of the films will follow. Three of the judges have been announced: *Movie Maker* editor Tony Rose, Mrs. M. Conneely of Chicago, and Jack W. Ruddell of Toronto. For more info write Mrs. Betty Peterson, 4653 Dundas St. West, Islington, Ontario M9A 1A4.

Les Films Québec Love

CONCORDIA UNIVERSITY and Quebec Love Films are organizing Canadian Animated Film Week at Cinéma Elysée in Montreal from July 4-10. It's to be part of the festival of Canadian films running at the cinema during July. Deadline for entries is May 1, and any frame-by-frame film for cinema or TV in 16 or 35mm is eligible. Write 842 de Lagauchetière est, Montreal H2L 2N2.

REFOCUS is the biggest student-run photography, film and video festival in the U.S., and it's held at the University of Iowa in the spring and fall. This April 16-25 will feature a strong Canadian contingent, along with the regular American efforts and premieres. Claude Jutra and Don Shebib will appear in person, and among the Canadian films shown will be **Second Wind, Goin' Down the Road, Between Friends, Bikers, Good Times Bad Times,** all by Shebib; **Pour le meilleur et pour le pire, Mon Oncle Antoine, Wow, Kamouraska, A tout prendre,** and selected shorts, all by Jutra; and **Wedding in White, Duddy Kravitz** and others...

The Toronto Public Libraries sponsored a free Canadian Film Festival at various branches from March 15-19. Shown were Peter Pearson's **Paperback Hero,** Allan King's **A Married Couple, Legend, Bloodsugar,** and **La tendresse ordinaire...**

La tendresse ordinaire

At Hemisfilm 76 in San Antonio, Texas, during February, **Mon Oncle Antoine** gathered three Awards: Olivette Thibault for Best Actress, Claude Jutra for Best Director, and Jacques Gagnon for Exceptional Juvenile Performance... Rory MacLean's **The Photo Arts Centre** has been selected for showing at the 1976 Los Angeles International Film Exposition... Peter VanUum of Vancouver won first place in the Advertising and Sales Category, Best Cinematography, and overall best in the show at the 17th Annual Industrial Photographic Awards in New York. The film he entered was **Because It's Home,** made for the B.C. Government.

The All-American Press Association, a New York-based group of foreign and domestic journalists, held their 17th Awards recently, and named **Lies My Father Told Me** as Best Foreign Film and Jan Kadar as Best Director... Meanwhile **Lies** has received an Oscar nomination for Ted Allen's screenplay... And the film has been given the Christopher Award by the U.S. Roman Catholic assembly.

Random Notes

The Council of Canadian Filmmakers has submitted a brief to the Royal Commission on Corporate Concentration. It summarizes the Rocca situation and the recent application to the combines investigation, and concludes, "We would like you to consider the market system of the film industry in Canada because we believe it is an outstanding example of corporate concentration which excludes independent Canadian participation and operates contrary to the interest of the Canadian filmmaker and exhibitor, and, by extension, to the public interest."

On another High Level, the Nova Scotia Government will definitely appeal the Gerald McNeil decision to the Supreme Court of Canada. Watch the big time lawyers gather, paid for by the taxpayers... On the Highest Level, the top brass at the CBC, ever adventurous, pulled Michael Tait's **Fellowship** from its scheduled Sunday evening spot, and gave it to individual stations to program as they wished; CBLT in Toronto made it a late show. Despite protests by John Hirsch and Tait and other drama workers, the Brass felt the content to be too *risqué*. Directed by Paul Almond, it's about an Anglican Church breakaway sect that worships evil, and features a crucifixion scene and a scene where a defrocked priest is seduced by a young girl. The keen observer would note that (a) it is based on a true story (b) it was performed on stage at Stratford last year, in prime time (c) on the same night the announcement was made about the change, on the CBC's *House of Pride,* in prime time, viewers witnessed, and were corrupted by, a scene between a couple, unmarried, lying in bed, wherein he, who is a newcomer to the country, offers an exchange: he'll teach her about sex if she teaches him English.

More CBC Notes: The Corporation was subjected to a series of rotating strikes in mid-March, as CUPE signalled their disapproval at the lack of contract negotiations. Negotiations quickly resumed. But soon after, they broke down, both sides remaining at an impasse. The CBC is offering 12.5% and 11.5% in each year of a two-year contract, while the union accepts factfinder Stanley Hartt's proposal of 17% and 8% with a cost-of-living increase in the second year. 4500 employees are affected... CBC internal rating surveys, done by canvassing twenty thousand households, show a drop in *Performance* viewers from 1.2 million to 750,000 as well as a much lower 'Enjoyment' rating in general for the series. *King of Kensington,* on the other hand, boasts over 900,000 viewers and an enjoyment rating higher than that of *Phyllis,* which has twice the number of viewers. This 'Enjoyment' rating indicates how many in the audience liked the show, and it's a more important way of measuring success, because the CBC is not after numbers, but success with the audience a given program is aimed at. But surely the index is a misnomer; you can 'appreciate' a heavy drama without 'enjoying' it, and the index results reflect this...

Contests: The Second CBC TV Drama Writing Contest for College Students is now on. One-hour video scripts – not film – should be submitted by June 30. Judges John Hirsch, David Helwig and Bena Shuster will award three prizes: 3rd is $500, 2nd is $750, and 1st is $1000, which is an option for a year to produce the winning script. Send entries to College Writing Contest, CBC TV Drama Department, Box 500, Station A, Toronto M5W 1E6.

Meetings: The Canadian Society of Cinematographers held their March Toronto meeting with guest Ed Malec, a Technical Sales Rep for Kodak, and reminded members that the deadline for nominations for the executive for out-of-towners is May 8 at the Annual General Meeting... The Toronto Filmmakers Co-op sponsored two evenings in February on the topic Income Tax and the Filmmaker. Guests answered questions on film financing and personal income tax.

Grants: The Ontario Arts Council has announced its annual Screenwriters Grants, worth up to $3000 each for an individual. Thirty applications were received for this round, and seven were awarded: Ernest F. Boggs, Peter Cooke, Brian Damude,

Larry Fineberg, John Lapointe, Robbie Malenfant, John A. Turnbull... Norman Klenman and A.M. Louis Portugais received Senior Arts Grants in Film from the Canada Council...

Canada Council Explorations Program grants were awarded for film projects to L.A. Ewasshen of Creston, B.C. for a Doukhobors film; P.A. McDonnell of Regina for a film on children's playgrounds; Martin Heath of Toronto for a mobile cinema/theatre to tour isolated areas; Vortex of Toronto for a film exploring different facets of man's relationship with space; Love Films Animation of Montreal for research for a film of a picture of Montreal through the language of its people; Raoul Volant of Sept-Iles for a video documentary of the Montagnais people...

The Video division of the Council awarded grants totalling $220,000 to groups and individuals. Organizations include Vidéographe of Montreal, Art Official of Toronto, Teled Video Service Association of Halifax, Metro Media Association of Greater Vancouver, Sonographe of Montreal, and Institut d'art contemporain of Montreal. Individual recipients include Richard Boutet of Montreal, Howard Alk of Ottawa (director of Crawley's **Janis**), Helen Goldwin of Vancouver, Kim Andrews of Toronto, le Group Télécap of Montreal, and Christian Chazel of Montreal.

Aid Request: The B.C. Early Film Project, funded by the Canada Council Explorations program, is looking for information about any film made in B.C. before 1939. The goal is to catalogue the films, not acquire them. Any guage is being sought, even home movies. Researchers will visit if you contact the Project at Box 171 Saanichton, B.C. V0S 1M0 or (604) 652-2719.

Literati: The Canadian Film Institute in Ottawa has published the third volume in the series cataloguing Canadian Feature production. This part covers 1964-69, and was compiled by Piers Handling... Eleanor Beatie's revised *Handbook of Canadian Film* is due soon... Bob Fothergill's thematic examination of Canadian film was to have been published by Peter Martin, but has been postponed indefinitely... Martin Knelman has left the Film Critic position at the Toronto *Globe and Mail;* he wants to concentrate on freelancing, his column in *Weekend* and theatre articles for *Saturday Night.* He'll be replaced by Robert Martin, who now covers rock music for the paper... The *Toronto Star* brass, defending the paper's coverage of the arts to a group of theatre people, stated that space allowed has been increased by three columns. And an examination will verify that claim. Of course, all the new copy is right off the Associated Press wire and covers American entertainment news.

Appointments and Honors: Claude Jutra celebrated his birthday in March on a CBC set where he's filming **Ada** on location in Toronto. Time was 7:30 a.m. and official guests included Don Shebib, Natalie Edwards and Joe Medjuck . . . . Harry Boyle is officially head of the CRTC, with his term running to 1980... Norman Jewison has been made a member of the Royal Canadian Academy of Arts in Toronto. Only fourteen filmmakers have been so honored since the origin of the Academy in 1880... CBC producer Harry Rasky **(Tennessee Williams, Chagall, Jerusalem)** was himself the subject of a one-hour ETV show in New York... CTV has appointed Vicki Blake as manager of its Educational Film Distribution Department... Lionel T. Remillard is the new Director of French Programming in the Educational Media Division of OECA... Norman McLaren was the subject of a film retrospective at the Ontario Film Theatre this winter; his drawings were also displayed... Film musician Charles Hoffman is Artist-in-residence at the Alberta College of Art. His program consists of a series of demonstrations with the overall title of Exploring the Audio-Visual Arts.

Here and There: CTV's Olympic series has been purchased by the BBC. ...**The Neptune Factor** was shown on ABC on March 12th, and for TV was retitled **The Neptune Disaster** ... Jack Webb is developing a potential TV series on the RCMP. Of course, it will then be bought by a Canadian network . . . Harris Kirshenbaum reminds you all that he is accepting films for the CFI-NFB New York programs of showings of independent filmmakers'work to gatherings of distributors. Contact him at the Canadian Film Institute, 75 Albert St., no. 1105, Ottawa K1P 5E7. . . Actor Robert Silverman was seriously injured by a car driven by a drunken driver in Toronto recently. He's still in hospital and will take a long time to mend... *Sprockets* returned to CBC Thursday at 10:30 p.m., now that the *Peep* series is over for this year. Sebert Productions' **Just Lather, That's All,** was shown March 11, and the March 25 show featured Julius Kohanyi's **Rodin** and John Gould's **Ancestors III.**

If you're already counting the loot from your film sale to Canadian TV, it would be best to cancel the villa in Spain and cut the yacht down to a rowboat. Rough estimates for prices paid are as follows: For a half-hour show CTV pays $1500-2500 and CBC $2500-4000. An hour show will bring $3000 - 5000 from CTV and $5000 - 8000 from CBC. A feature sale produces $10,000-40,000 from CTV and $8500-12,000 from CBC. For example, CTV purchased several showings of **Why Rock the Boat?** for a reported $30,000.

Stuart Gillard in **Why Rock the Boat?**

Canada Firsters Take Note: A full-page ad in a recent issue of the show biz bible *Variety* trumpeted a feature as a "100% American Action Picture" with stars Stuart Whitman, John Saxon, and Gayle Hunnicut. It added that the picture was filmed entirely in New York, Montreal and Toronto. And in the centre was a photo of an Ottawa police badge.

Stephen Chesley

ONTARIO

THE NATIONAL FILM BOARD Regional Production Centre is still in process, but certain guidelines are appearing, most of them influenced by budget, which in this case is tight indeed. Work will be done in Super 8, 16mm, and in three-quarter-inch color video. The goal is to involve as many freelancers as possible, and to keep equipment purchases, besides editing, at a minimum. And to try and finance the films on a sponsored level. Head Don Hopkins is currently travelling back and forth between Toronto and Montreal setting things up, and no final decision has been made yet as to space acquisition. So the April 1st start date is obviously not going to be met.

THE LAW has not been idle lately. Representatives of the guardians of our public morals have tramped through the snow of Ottawa to pull the film **The Texas Chainsaw Massacre** from the hardtop Rideau Theatre and the Brittania Drive-In. Lest corruption spread, the Rideau replaced **Texas** with **Jaws,** and the Brittania put in a porno flick... And in Sarnia the manager of the local movie palace showing **The Story of O**

The Story of O

was told by the police to find more suitable fare. The manager had received one complaint about the film, and the police declined to give reasons for the order to withdraw the film. The manager didn't like the picture anyway.... The long arm of the law had its fingers slapped in a court case, though. Action had been brought against the former late show on Toronto's CITY TV, *The Baby Blue Movie* show-

ing of **Boccaccio.** The court dismissed the obscenity charges. But of course the damage had already been done. What was to many people a good laugh, and to the financially strapped station a source of high ratings, was taken off the air soon after the charge was laid last year. Another victory for the forces of Right and Justice.

WINTARIO. All of a sudden Wintario has opened the coffers to a flood, and in one day about fourteen million dollars was given out, very little of it to professional cultural organizations... And in Toronto the City Council, despite protestations by Metro Arts rep David Silcox, froze cultural grants at their former level. The interesting thing is that no arts groups protested the freezing, even though total grant requests are double the budget. So now the groups are fighting to get a bigger share of the same size pie.

GLOBAL TV has reported a profit in the last quarter of 1975, mainly due to seasonally high advertising. Overall the network will still show an annual loss, although it will be substantially lower than expected. The goose may be ready to start laying the inevitable golden eggs. . . And whatever happened to Al Bruner?... On the ratings level Global has moved up significantly, mainly due to Wintario shows and reruns or new foreign shows... CBC and CTV have increased their ratings in the crucial Toronto battleground, but most of the increase comes from American shows.

THE TORONTO FILMMAKERS' CO-OP has revised its fee schedule, to charge ten dollars for membership on a quarterly basis, instead of annually... Filmmaker Kenneth Anger visited Cinebooks, York University and The New Yorker Theatre in February, to promote his book *Hollywood Babylon* and to screen some films.

Stephen Chesley

QUEBEC

RSL PRODUCTIONS has acquired the rights to Stephen Vizinczey's novel **In Praise of Older Women** and plans to turn it into a $1.5 million film, directed by George Kaczender. This is the first film by RSL, and Robert Lantos will be producing with Stephen J. Roth as associate producer. Filming should start in the fall; the CFDC is participating.

DISTRIBUTION. Quebec's low-budget features are having a tough time getting to the people. The latest distribution victim is **Chanson pour Julie** whose première was scheduled for March 26. Not only has Films Mutuels put off the opening of the film, it has backed out of its distribution deal, leaving the film without a distributor. And all this despite the press conference which Mutuel had given to announce the opening and to introduce Jacques Vallée, director, to the press. Although Pierre David, president of Mutuel, will make no comment other than to say that the rupture had nothing to do with the quality of the film, it seems that personal difficulties between David and Jacques Ferland, the songster-star-and-screenwriter for **Chanson,** led to the break. Cinepix is now evaluating the situation.

JOS CARBONE is another low-budget film; it opens simultaneously in Chicoutimi and Jonquière in the Lac St-Jean area where it was filmed by Cinénord with Hugues Tremblay directing. Not having been able to find a Montreal distributor, ACPAV (Association Cooperatif des Productions Audio-Visuelles), which helped in the production, is responsible for the regional distribution aided by the CFDC.

THE CFDC has long since given up insisting that low-budget films have confirmed distribution before they are produced. But the result, at least in Quebec, seems to be that these films may well be denied any normal distribution and promotion. Distributors, even those who have invested in the films, are wary. Mutuel put $10,000 in the ACPAV production **L'absence** by Brigitte Sauriol but today it is ready to give up its distribution rights. The same story is heard at Cinepix which invested $15,000 in Pierre Harel's **Vie d'ange rapt de star.**

TI-CUL TOUGAS, which promises to be one of the more successful of the low-budget efforts, and which has a $30,000 investment from Les Cinémas Unis (The Famous Players branch office in Quebec), has just lost its distributor, Prospec. Produced by ACPAV, directed by Jean-Guy Noel, the film has yet to line up another distributor.

FRANCE FILM seems to be honoring its commitment to distribute **La piastre** by Alain Chartrand. The opening is scheduled for the Complexe Desjardins but the building isn't yet finished, and so the opening has been postponed. The target date now seems to be April 16. What is needed for all these films is a distribution system adapted to the audience which is receptive to them. No one seems ready to invest the $15,000 or $20,000 necessary to have a Montreal première with all the appropriate publicity. At the CFDC the search is going on for this new system, and the experience of **Jos Carbone** in Chicoutimi will be watched with interest.

ASTRAL-MONTREAL. After six years with Astral, Claude Chené is leaving his post as general manager for Quebec. The new head of Astral (the distribution branch of Astral Bellevue Pathé) will be Maurice Attias.

SNC. The Syndicat National du Cinéma has sent a letter to Robert Andras, Minister of Manpower and Immigration, deploring unemployment among film technicians, and taking Ms. Marie-Josée Raymond to task for employing a non-union crew with a majority of foreign technicians for her co-production **Diane.** The SNC states that 60% of its members are looking for work and living from unemployment compensation. It wonders why it was not consulted by the Manpower Office before work permits were given to the foreign technicians, stating that precedents for this consultation were established when **Tony Saita** and **The Little Girl Down the Lane** were shot in Montreal. In these latter productions, the quota established by the SNC (1 foreign technician for 3 Québécois technicians) was respected. Producer Raymond answers simply that the co-production agreements do not oblige producers to go through the unions to find technicians, and that as the investments in the film are 70% Italian and 30% Canadian, this proportion of technicians was respected. She mentions also the difficulties in dealing with the SNC since the union hoped to force acceptance of a collective agreement on April 1 which the producers found totally unacceptable.

RADIO-QUEBEC, the provincial educational television agency, will have to get along with a reduced budget this year if the National Assembly adopts the budget submitted to it for the fiscal year '76-77. Down 3% from $16,345,000 to $15,818,000, the budget reflects the transfer of government sponsered films from Radio-Quebec (Ministry of Communications) to the Ministry of Education. Last year, the production of these films cost $1,164,000. Communications Minister Denis Hardy has stated that next year should be one of "reflection" for Radio-Québec so that it may become the "most powerful expression of the Québécois community".

M. Denis Hardy

DGCA. Meanwhile, the Direction Générale du Cinéma et de l'Audiovisuel is becoming that bureaucracy which was promised by the Law Concerning the Cinema, voted last June. With nearly 200 on the staff, the DGCA will have a budget of $2,832,400 for its operations. This is an increase of $1,524,000 over the combined budgets of the various agencies which did similar tasks last year. $1,319,200 is set aside for the coordination of governmental productions (as opposed to

$627,900 last year) and $1,120,-700 for distribution (compared to $256,400 last year). The distribution monies should permit a wider circulation of the films made by the defunct Office de Film du Québec, and will help to build the Cinémathèque National forseen in the law. Only $392,500 is earmarked for "information". This money will go to the classification and information sector which replaces the Cinema Supervisory Board and thus represents a reduction of $31,200 compared to last year.

L'INSTITUT. No mention is made, however, of the budget which should go to the Institut de Cinéma Québécois. The Institut is made up of representatives of the private sector, and should have about $4,000,000 to allocate for the production and distribution of films. The members of the Institut have not been chosen though the word has gone out that they will be announced before April 1.

APFQ. The Association des Producteurs de Films du Québec will hold its annual convention on April 9, 10 and 11 in Quebec City. Guest speakers include Denis Hardy, Minister of Communications in the province, who will open the convention Friday evening, and André Fortier, Under-secretary of State, who will speak Saturday night. The convention includes two days of discussion and the topics include labor relations, governmental agencies (especially the re-organization of the Direction Générale du Cinéma) and the future of production for television.

RETROSPECTIVES. The Cinémathèque Québécois is organizing a retrospective of Gilles Carle's works. It has published the program, which will run from March 30 to April 9, and some accompanying texts written by Carle. Meanwhile the Cinéma Outremont ran a series of films by Arthur Lamothe from March 26 through March 30. These included **Carcajou ou le péril blanc, chronique des Indiens du Nord-Est.** The showings were concluded by a discussion, organized by the Conseil Québécois pour la Diffusion du Cinéma entitled "Are We Collaborators in a Genocide?"

Connie Tadros

CBC Drama–ACTRA Confrontation

by Stephen Chesley

If you take an incredibly unsophisticated political move and position it against a bureaucratic weight, what do you have? A CBC Drama-ACTRA confrontation, of course. The situation played itself out in full public view, and all the real issues, and the chances to air them, were lost.

During the second week in March, casting was completed for a CBC tape drama based on the life of Canadian suffragette Nellie McClung. The lead role was accepted by American actress Kathleen Widdoes, and when the word went out, several members of the Association of Canadian Television and Radio Artists (ACTRA) picketed the CBC Drama building in Toronto to protest the choice of an American to play a Canadian heroine. Drama chief John Hirsch replied that twenty-four actresses had been considered for the role, and, because of other commitments or aesthetic reasons, none were suitable. So Widdoes was offered the part.

Radio host Peter Gzowski, usually level-headed, contacted Widdoes in New York and fairly castigated her for taking the place of a Canadian; he said that Frances Hyland had only earned $12,000 in her best year, and wasn't it disgraceful that Widdoes was denying the opportunity for a Canadian actress to work? Widdoes replied that she, too, was unemployed at the time, that she earns the same amount every year and has to fight for work too, and made some other points, all in a lady-like manner.

Events escalated when ACTRA decided to deny Widdoes a work permit to appear in the show, and simultaneously made any ACTRA member who appeared with her subject to a fine. They couldn't appear with her anyway, because the immigration department wouldn't let her in the country; the CBC relies on the ACTRA permit to bring foreigners in (twenty roles out of several hundred cast last year, not including extras).

CBC brass cancelled the show, stating that the reason was ACTRA's refusal to grant the permit to Widdoes, and adding that any further questions should be addressed to ACTRA.

But the real story is not as simple, and it involves crucial inhibitions on CBC Drama and ACTRA people. To begin with, this confrontation was probably more severe because of a minor skirmish that took place recently over the casting of another American, Lois Smith (Who?), in the role of Stacey, the character created by novelist Margaret Laurence, and to be the subject of a one-hour drama. At that time, the CBC Casting Department went through the same futile search in Canada, and felt they had to go to the States. It's interesting that both Stacey and McClung are in the same age group for performers – about forty years old. If you consider that any actress of that age has made a definite mark in her profession – as opposed to thirty-year-olds who are still in the establishing process – and if she has not, has left the profession entirely, the number of actresses to choose from is not great.

And if you check a calendar and a list of summer festival companies, you will see that most of the actresses in this age group are committed solidly to rehearsals in March for summer festivals of theatre; and the main site is Stratford, whose massive company needs all this type of talent it can get, and which is already on tour in March.

If you're arranging a TV shoot based on a Canadian heroine, there is no doubt that a Canadian actress should be used. Why, then, does the CBC not simply re-schedule the show to accommodate the right performer? They can't. Every piece of equipment and every crew is so tightly booked that re-arranging a schedule, especially in tape, is not even considered. It's a matter of budget and dollars, and the squeeze is on CBC's inadequate facilities and inadequate budget to such an extent that they are virtually forced to go with a show in a time slot assigned much too far in advance.

The answer is to cast the part, if it is so crucial, and then assign the slot, and do it way in advance, certainly. But the real issue is whether John Hirsch and CBC who are supporting Canadian efforts, despite some grave lapses in judgment, can be expected to

→

fulfill such a large mandate with the financial and physical resources at their disposal.

They are trying, to be sure. And if Hirsch's first fifteen months have proven anything, it is that there is an incredibly large, varied, and talented fund of creative personnel in this country.

But ACTRA blew it, too. After letting the Stacey episode go by with only a murmur, they pounced on Widdoes. But Widdoes performed last summer at Stratford; no protest was lodged. And Jessica Tandy is going to play a character based on a Canadian bestseller, the novel *The Book of Eve* at Stratford this summer; no protest was lodged. The wrong choice was made to publicize a weighty situation, and thereby lost a great amount of effectiveness. A better opportunity would be the CBC-ACTRA contract negotiations; the current agreement expired this March, and the timing couldn't be better to raise the issue of who plays whom.

The rest of the McClung company aren't too happy about the cancellation. Twenty support roles were cast, and no actor would dare work in the production. ACTRA forced CBC into a position that left Hirsch no choice, given all the other circumstances I've outlined. And nowhere was any mention made of the influence of aesthetic considerations: ultimately the producer, director, and CBC Drama brass do the casting, and it's reality that personal opinion, prejudice and judgment are as important as the actor's agent's hustle, the timing of the shoot, and so on.

ACTRA does, however, have a legitimate grievance (although not really against the CBC directly) that has been completely overlooked. The jump on Widdoes was severe for another reason, and nationalism is put aside when discussing it. For years Americans have had easy access to Canadian film and especially to stage roles. There are really no bars at the border to them.

But if a Canadian actor wants to work in the U.S. he has to build up his reputation illegally. The Americans won't issue the coveted 'green card' unless a long period of starvation and a great deal of political pressure are both achieved, and it must be done in Hollywood. So the Canadians you see on U.S. TV are, if in small roles, probably getting paid through a legal friend, and, if in major roles, such as Susan Clark's recent successes, issued the cards after much high level influence, from Americans.

It's a perfect opportunity for CBC to support ACTRA in the union's efforts to either close the border to Americans or open the U.S. to give Canadians equal opportunity to cross. The most glaring example is the touring stage garbage that visits the city arts centres from the U.S. If those American companies would be barred, the pressure by American producers and Canadian theatre operators would make ACTRA's quest more obtainable.

As it is, the union's energy is being squandered and is being applied in a manner that, in a production, would be called amateurish. □

you asked for it –

Discount Editing Supplies

– MIRAK now offers a full line –

with the same fast service & quality you've come

to expect from

"The Edge Coding Specialists"

MIRAK

Film Services Ltd.

(AND SUPPLIES)

56 The Esplanade
Toronto, Ontario M5E 1A7
(416) 368-0400

Yes, Virginia, there is a Santa Claus!

Subscription Problems?

cinema canada

If you haven't been receiving your **Cinema Canada** lately and you think that your sub should still be active, send us a label from one of your back issues and we'll check our records. Be sure to include your present address and your postal code.

Box 398, Outremont Station,
Montreal H2V 4N3
(514) 272-5354

FOR SALE: THE ULTIMATE SYSTEM
Bolex Pro-100 & Nagra 4.2
Never Used, Including:
10-100 Schneider lens, Crystal synch, Barney, 2-400' mags, Battery pack, Charger, Cases, Monopod, Filter. -Beyer mikes, Phones, Cables, Etc.... Dealers list $23,500. Selling for 16,500.

APH limited, 126 York St. Ottawa [613] 232-7322

All Canadian Answering Service

offers special rates to actors,
musicians,
artists and their supportive professionals.

all our customers receive superb service
from our intelligent, courteous ladies.

(416) 964—6858

A LOT CAN HAPPEN BEFORE YOU GET IT IN THE CAN

Play it smart and protect yourself in the professional manner with insurance

Let's discuss it

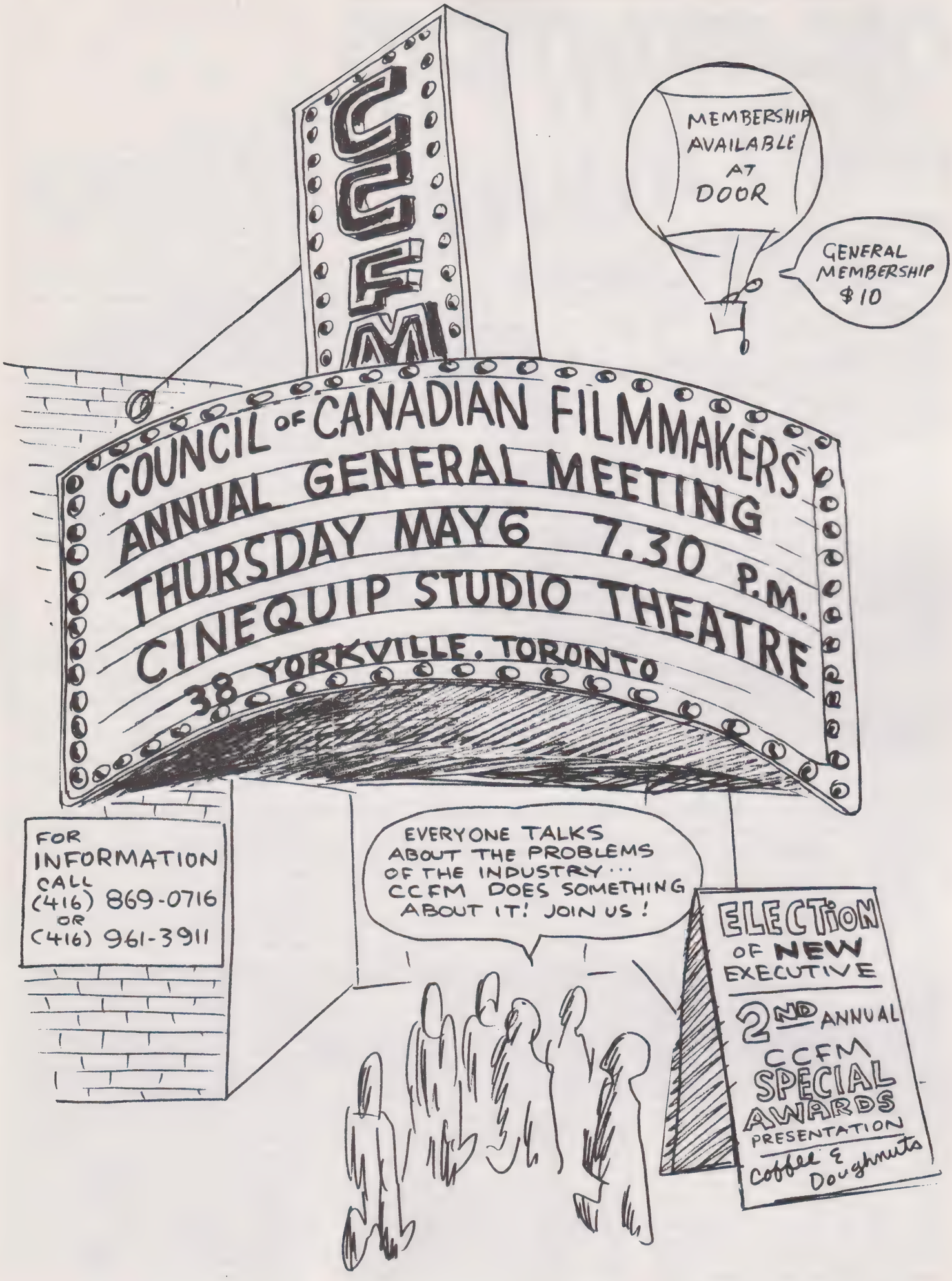
Arthur Winkler, CLU

Consolidated Insurance Agencies Ltd.

3130 Bathurst Street, suite 206, Toronto, Ontario. M6A 2Y1
Telephone (416) 787-0304

ACTION FILM SERVICES LTD

The Custom Lab
Complete 16mm Service
35mm Rushes
Super 8 B & W and Color Processing
535 West Georgia Street
Vancouver, B.C.
V6B 1Z6
604-687-2528


CCFM
MEMBERSHIP AVAILABLE AT DOOR
GENERAL MEMBERSHIP $10
COUNCIL OF CANADIAN FILMMAKERS
ANNUAL GENERAL MEETING
THURSDAY MAY 6 7.30 P.M.
CINEQUIP STUDIO THEATRE
38 YORKVILLE. TORONTO
FOR INFORMATION CALL (416) 869-0716 OR (416) 961-3911
EVERYONE TALKS ABOUT THE PROBLEMS OF THE INDUSTRY... CCFM DOES SOMETHING ABOUT IT! JOIN US!
ELECTION OF NEW EXECUTIVE
2ND ANNUAL CCFM SPECIAL AWARDS PRESENTATION
Coffee & Doughnuts

ORGANIZATIONS

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

On February 4th an application for a Combines Investigation into the market practices of the major foreign distributors and exhibitors was filed by Pierre Berton; Michel Brault; Kirwan Cox; Budge Crawley; Robert Fulford; Sandra Gathercole; Allan King; Peter Pearson and Gordon Pinsent.

On March 12 ACTRA demonstrated outside the CBC offices at 790 Bay Street in Toronto to protest the hiring of an American actress to play Nellie McClung in a CBC drama. Al Waxman; Peter Gzowski; Larry Dane; Linda Goranson; Toby Tarnow and Marilyn Lightstone were among those on the picket line.

Two examples of people in the film community saying enough's enough and challenging the systems which they, in many cases, depend on for a living.

These people have put it on the line because they think the future of the industry is at stake. CCFM also believes there is a lot at stake for the industry in decisions which will be made by government in the next few months. We think it is important to indicate to government the extent of support in the industry for the conditions which will allow us to have a working Canadian film industry.

The document on the opposite page is a formal Petition to Parliament which is sponsored by CCFM. It is being circulated in the industry in order to collect as many signatures as possible by April 25. It will then be presented to Parliament.

If you support the principles set out in the Petition, stand up and be counted. Join in sending Parliament the message that you want to work in Canada in a Canadian film industry. Sign below and, if you can, get others you work with to sign as well. If additional space is required for signatures attach extra sheets. Please return by April 25 to: CCFM, Box 1003, Station A, Toronto.

And don't forget the Annual General Meeting of CCFM on Thursday, May 6, 7:30 p.m. at 35 Yorkville, Toronto, thanks to Cinequip. New Executive Committee members will be elected from nominations from the floor. The Second Annual CCFM Special Spoof Awards will be presented. Coffee and donuts on the house, but bring your $10 membership dues to begin or renew your membership.

PETITION
TO THE HONOURABLE
THE HOUSE OF COMMONS
OF CANADA
IN PARLIAMENT ASSEMBLED

the PETITION of the undersigned, filmworkers in the English Canadian film industry, humbly sheweth.

THAT the system of theatrical film distribution and exhibition in Canada is foreign controlled, and that Canada is the only film producing country in the world, with the exception of the United States, which has no form of protection for its own films in their own market.

THAT 96% of the films shown in Canadian theatres are non-Canadian.

THAT Canada is now the largest foreign market in the world for American films.

THAT Canadians spend over $200 million annually at the Canadian box office.

THAT between 80-90% of theatrical film rentals paid in Canada are paid to nine major American distribution companies.

THAT two foreign owned exhibition chains, Famous Players Ltd. and Odeon Theatres (Canada) Ltd. take between them 60-70% of the total Canadian box office annual gross.

THAT revenues earned in Canada by the nine major American distribution companies belonging to the Motion Picture Export Association of America increased 98.9% between 1970 and 1974.

THAT the majority of feature films supported by the Canadian Film Development Corporation which have received theatrical distribution have been shown only in major centres.

THAT the production of major English Canadian feature films supported by the Canadian Film Development Corporation declined steadily from 1972 to mid 1975.

THAT Canadian filmmakers are continuing to leave Canada in order to make films.

THAT the Canadian film industry has the necessary creative and technical ability to build a significant indigenous feature film industry.

THAT the Canadian Film Development Corporation has been, and remains, important to the development of a Canadian feature film industry.

THAT the experience of other countries, and reports produced by both Government and the film industry in Canada, have indicated that a quota for Canadian films in Canadian theatres and a box office levy are the two most effective means of connecting Canadian film production to the system of film distribution and exhibition.

THAT most of the recommendations on film policy prepared by the Secretary of State's Film Advisory Committee; the Canadian Film Development Corporation's Film Advisory Group; the Parikh Report; the Porteous Report; the 1972 Cabinet Memorandum on film policy; as well as the recommendations of the Council of Canadian Filmmakers and other industry organizations, have not been implemented.

THAT the policies of the National Film Board and the Canadian Broadcasting Corporation have not fully filled their potential to assist the private sector.

THAT feature films are an essential part of any nation's identity and a Government film policy, with the goal of creating an indigenous Canadian cinema, is indispensable to the Canadian cultural fabric.

WHEREFORE the undersigned, your petitioners, humbly pray and call upon Parliament

TO ask the Secretary of State to present to Parliament an official Film Policy which enunciates Government objectives for the film industry over a ten year period.

TO re-organize and continue the Canadian Film Development Corporation under a new mandate which has been developed with the full consultation of the industry.

TO reconsider the definition of a Canadian film, as established for the purposes of the Capital Cost Allowance, with a view to excluding essentially non-Canadian films.

TO encourage distribution and exhibition companies operating in Canada to be majority Canadian owned and controlled.

TO encourage the Canadian Broadcasting Corporation to show a minimum number of Canadian theatrical feature films and shorts annually.

TO encourage both the Canadian Broadcasting Corporation and the National Film Board to increase the amount of co-production with, and the number of films commissioned from, the private sector.

TO encourage Air Canada to show a reasonable number of Canadian feature films on their movie flights.

TO take the appropriate steps to initiate a Federal/Provincial conference with the objective of putting in place mechanisms for legislated quota and levy which fall within Provincial jurisdiction.

AND as in duty bound your petitioner will ever pray

Date . . . . . .
Name . . . . . .
Occupation . . . . . .
Signature . . . . . .

TEAR OUT

GO WITH THE TOUGH ONE

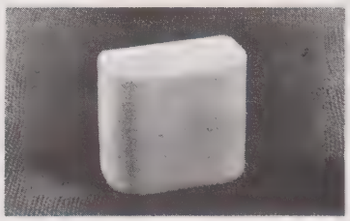
The CHILES Power Belt is ideally suited for standard professional battery operated camera systems, 30 Volt lighting and many video camera systems.

Why is this the tough one? . . . In three years and over 3,000 batteries sold, Chiles has not replaced one case due to cracking, splitting or material failure. This belt is designed and constructed to hold up through years of rugged use in all climates and conditions. From the special braided wire for maxium flex life to the extra thick cowhide belt, all materials used are the finest available. * Each Chiles case is guaranteed for 5 years against cracking or splitting.

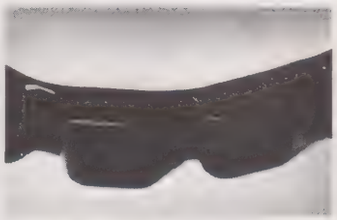
MORE REASONS WHY THE CHILES BELT IS THE TOUGH ONE: We do not solder on any cell cans, only on solder tabs • Heavy duty injection molded cups to hold and protect cells • Circuit board used on charger for ease of repair • Rub rails on upper plate to protect electric connectors and other hardware • Fish paper, not shrinkable tubing used for added protection against short circuits between cells • Aluminum or heavy duty injection molded Lexan can for electronics and hardware for ease of servicing • Special braided wire manufactured to our specifications for long flex life •

Extra thick 100% cowhide used on all Chiles belts.

Rub rails to protect connectors and electric controls.



Battery held in place by heavy injection molded cups.



5 year guarantee on case against cracking or splitting.

specifications subject to change without notice.

CHILES

PROFESSIONAL DIVISION

W. CARSEN CO. LTD.

31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2

TECH NEWS

by Rodger J. Ross

SOUND RECORDING ON MOTION PICTURE FILM

Recently there has been renewed interest in optical sound recording, brought about mainly by improvements in sound quality achieved with the Dolby noise reduction system. This system, developed in England by Dolby Laboratories Inc., at latest report, has been installed in over 20,000 audio recording, broadcast and television centres around the world, and is now gaining increasing favor in the motion picture industry.

Since the introduction of sound on film over 40 years ago, there have been significant improvements in picture quality in the theatres, but the audio portion has not kept pace. Although optical sound tracks are simple and economical to produce, theatre audiences accustomed to high fidelity audio performance in the home are likely to be dissatisfied with the quality of sound from film. One of the worst features of optical tracks is the relatively high background noise level.

Magnetic sound tracks on film prints can give better sound in the theatre, but on account of higher costs and the need to modify projection facilities, it seems almost certain that films will continue to be released with optical tracks. The possibility of substantial improvements in sound reproduction in the theatre through the use of noise reduction techniques now being proposed tips the balance still further in favor of optical tracks.

The first application of the Dolby noise reduction system in the motion picture field was to improve the quality of record albums being made from film sound tracks. The system works only in the quietest passages. Supplementary or "side chain" signal components are derived in four frequency bands, representing only a small percentage of the main signal. These components are then added to the main signal, just before the recorder, providing 10dB noise reduction from 30 Hz upwards, rising above 5 kHz to a maximum of 15dB at 15 kHz.

Low level signals at all frequencies are boosted by 10dB in the Dolby encoding unit prior to recording on film. In a theatre equipped with a Dolby playback unit, these components are decoded and attenuated by the same amount. Noise in a 35mm optical track can be reduced in this way to about 65dB below 100% modulation.

At the SMPTE technical conference in Toronto in November 1974 Ian Allen of Dolby Laboratories gave a demonstration of noise reduction and cinema equalization techniques. A paper by Mr. Allen on "Production of Wide Range Low Distortion Optical Soundtracks utilizing the Dolby Noise Reduction System" was published in the September 1975 issue of *SMPTE Journal*. This paper is devoted mainly to optical sound recording and reproducing methods, and contains much very useful information for anyone involved in this kind of work.

Mr. Allen gives an account in this paper of investigations made in motion picture laboratories in the UK to determine the causes of distortion effects and to improve the quality of optical tracks. Transfers were made from high quality magnetic recordings with Western Electric light valve and RCA galvanometer recorders. It was found that the recording equipment and the film have the capability to produce a very wide frequency range – a flat response out to 9 or 10 kHz. The electrical reproduction curve known as the Academy characteristic, together with the acoustical roll-off caused by the combination of inefficient high frequency loudspeaker units and screen attenuation, results in an optical tracks roll-off that starts as low as 1 or 2 kHz, increasing to -20dB or more at 8 kHz.

According to Mr. Allen, the aim of the Research Council of the Academy of Motion Picture Arts and Sciences, when the standard electrical characteristics for theatre sound systems were first published in 1938, was to achieve standardization of sound reproduction with release prints in circulation at the time – that is, the films were made to match the theatres, and the theatres were made to match the films.

In practice it is customary to apply pre-emphasis in recording optical tracks to compensate for the Academy roll-off. Pre-emphasis as normally applied changes the frequency spectrum of the sound in such a way as to increase distortion. Thus the Academy roll-off is indirectly responsible for a large part of the distortion in optical sound tracks.

It is suggested in this paper that the Academy characteristic should be modified in favor of a flat equalized record and playback characteristic, and the response should be raised at the high frequency end to take full advantage of the capabilities of optical tracks. However, it may not be possible to adopt a flat response at this time on account of the limitations of theatre loudspeakers. In the International Standards Organization a proposal is being considered for a curve flat to 2 kHz and then rolling off at 3dB per octave.

In the conclusion it is stated that traditional methods for producing sound tracks are often based on out-of-date technology, some of it from the earliest days of motion picture sound. Changes in these old standards are needed to raise the optical sound track to the quality standards of which it is inherently capable.

As of June 1975, about 400 Dolby noise reduction systems have been installed in theatres and eleven films have been released with Dolby encoded sound tracks, mixed at four different studios in the UK and USA.

At the recent SMPTE technical conference in Los Angeles, Mr. Allen gave another paper on noise reduction and equalization techniques with stereo variable-area sound tracks. This paper has not yet been published.

These are just two of the papers and one of the systems that are now at-

---

Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** *and* **Color Film for Color Television** *and has just won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.*

tracting widespread attention in the motion picture industry. The Jan. 1975 issue of *SMPTE Journal* has a paper by Petro Vlahos of the Motion Picture and Television Research Centre in Los Angeles, reviewing the subject of optical/acoustic response in theatres and dubbing rooms, and recommending the adoption of a standard dubbing room response curve. This paper contains a great deal of useful information on the Academy characteristic and the problems involved in making modifications. Suggestions that the frequency response should be opened up to gain high fidelity sound in the theatre overlook the fact that pictures being made now and all those made in the past require the Academy characteristic. Mr. Vlahos notes that theatres modified to play Dolby encoded tracks will have a switch-selected modification. The sound system can have a wide range high fidelity response, but a switch position marked "Academy" will remain for many years to come. □

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

Optasound 116R Sound Recorder

Optasound Corp. has announced its new 116R self-resolving, synchronous recorder utilizing standard cassettes that will record and maintain sync with any Super-8, 16mm or 35mm camera or projector that emits a digital pulse (one pulse per frame) at either 24 or 18 fps. The recorder weighs only 3½ lbs. New features of the recorder are: sync transfer to edge stripe; sync transfer from edge stripe to cassette; displacement recording for single system editing; auto recall of first sync frame; stop/start continuous sync recording; multiple recorder or multiple camera sync; sync dubbing and mixing. The recorder gives outstanding audio quality on standard cassettes – 55 to 12000 Hz = 3dB, with signal-to-noise ratio in excess of 60dB and 0.25% wow and flutter. Price of the recorder is $425 US. For information write or call Optasound Corp., 25 East 26th St., New York, N.Y. 10010 Tel. (212) 689-4082.

Hervic Lands TOPCON Line

Hervic Corp. has obtained exclusive distribution of the Topcon line of 35mm SLR photo equipment. Integrating Topcon equipment into the Hervic product lines will include establishing a full Topcon service department and warehousing at the Hervic Sherman Oaks headquarters in California. Pricing and product marketing plans will be outlined in a mailing that will go out to dealers in the near future. For further information contact Sol Spiegler at Hervic Corp., 14225 Ventura Blvd., Sherman Oaks, Calif. 91423.

Belt-Connector Replacement Kit

Now available from Image Devices Incorporated is a kit for converting any 30-volt battery belt or pack to the improved quick-connecting Lemo electrical connector. This new high-quality connector has a number of advantages over the male-female pin type connectors generally used.

Its design is such that no circuits can be accidentally grounded by misorientation. At the same time, the plug can be correctly inserted with one hand, in the dark, because it is simply rotated until it drops into the correct position.

In addition, automatic latching is accomplished by simple push-pull action. Cable assembly is also simple and an efficient collet type strain relief arrangement protects cable against damage. Contacts are gold-plated; other metal parts are silver, nickel, or chrome-plated nickel. All are precision machined.

Kit, which contains everything necessary for conversion (including full instructions) lists at $29.95 (US). Various other connectors of similar design for related applications are also available.

For further details, contact: Image Devices Incorporated, 1825 NE 149 Street, Miami, Fl. 33181, USA.

Prospects for the Video Disc

In the past year or two there has been a great flurry of publicity about a revolutionary new development – the video disc. Several companies have been working on video discs – Telefunken and Decca as Teldec: Zenith/Thomson-CSF; Philips-MCA; and RCA. Predictions have been made that discs would be available for $5 or $10 and players for $500 or less. Some enthusiasts have been saying that the emerging videodisc technology promises to be one of the most revolutionary developments in the history of entertainment and education since the invention of motion pictures. The companies promoting video discs are aiming at a large consumer market comparable to record players. But it seems now that video discs are being plagued by some of the same problems that have hurt low-cost videotape systems – lack of compatibility between the different systems; higher-than-expected costs of the playback units; and the fact that low consumer disc costs must depend on mass marketing, and this cannot be achieved until there are large numbers of playback units in the homes and schools.

Frank M. McGeary, president of Motion Picture Laboratories Inc., writing in the Jan.-Feb. issue of the MPL *Recorder*, has something to say about video discs:

"Until the video disc people can solve these problems, the growth of this field is bound to be slow. The only thing that might save them in the near future is finding someone who is willing to put a tremendous amount of money behind disc production, and we don't think this will happen in the present state of our money market. We think it is going to be four or five years before video discs appear in any quantity at all.

(Equipment News continued p. 19)

ROUGH CUT

by Robert Rouveroy C.S.C.

Leader

With considerable backing from my (more or less) devoted readers, I will attempt to bite the hand that feeds me, or at least gum it a little. Such endeavors have their obvious drawbacks for a freelancer and I must admit that I am more than apprehensive when I tell you which target I have selected this time.

It all began when I was completing a small assignment for a CBC production. I ran into Maurice French, the very able head of the CBC Film Services, and asked him if and when the CBC would review the fees and remunerations for freelancers. He replied that changes would be underway in the foreseeable future but that he did not know how much or what these changes would be. He expressed surprise that I was questioning these matters and informed me that he had not heard any other cameraman complain about them. I told him that maybe the other cameramen might have been afraid to bring these matters up, but Mr. French replied that it would be unthinkable that any cameraman could be penalized for expressing such views. This is of course good news, even if it does not particularly affect my position vis-à-vis the CBC film department. You see, since 1969 I have not had one call for freelance services from said department. The very few days a year I scrounge from the CBC come directly from producers who insist on my services when the Film Department has no staff cameramen available.

Anyway, it is a pity that Mr. French seems to be unaware of the feelings of the freelance cameramen in regard to the rate structure at the CBC. Therefore I'd like to refresh his memory on a brief, presented to the CRTC on February 4, 1974 by the Canadian Society of Cinematographers. Copies were made available to CBC management, and presumably some copies trickled down to the Film Services.

As is wont with such briefs, it disappeared totally within the maw of bureaucracy, never to be heard of again. However, a few excerpts, updated, might be of interest. It starts off, thusly:

*"**Declaring** the urgent need for a mandate directing the CBC Film Service to consider Quality as the prime requisite in CBC film production*

and

***Outlining** unfair policies and practices carried out by the management of the Film Services at CBC Toronto, as a result of this lack of direction."*

Sound up

"... the Corporation maintains staff personnel to provide for its projected minimum daily activities and uses freelance crews for its requirements above this level... an advantage of this arrangement is that a state of healthy competition should exist, between freelance film crews and those on staff, not simply in terms of how cheaply film can be made, but how well it can be produced. Unfortunately, in catering to those producers outside the Drama Department whose concern is with budget and journalistic content rather than visual quality, the CBC Film Service has created an atmosphere in which both staff and freelance cinematographers are forced to work in a way that may bring short term savings but inhibits the development of a better quality product, which in turn discourages the potential of film as a medium for television."

A-Track

"... CBC Engineering will not permit the substandard production of video tape in order to comply with the desires of a producer whose aspirations exceed his budget. Film Services regularly assigns work to a cinematographer with the charge: 'Do the best you can with the limited time and facilities that this producer's budget allows.' This puts the cinematographer in the impossible position of having to shoot an individual sequence which might be acceptable to that producer but is not of that quality by which Engineering used to assure the long term development of its video work.

"(There is) an indication that the CBC can produce better quality and this is evidenced by the technical excellence of the CBC filmed dramas. The significance here is that the Drama Producers make it very clear to the Film Services that quality, rather than economy, is demanded in film provided for them."

B-Track

"The freelancer has to invest fifteen to twenty-five thousand dollars in equipment to service the CBC."

(In 1976 these outlays exceed thirty thousand dollars for a modest equipment package, based, say, on an Arri BL and Arri S, a few lenses, tripods and other paraphernalia – R.R.)

"In order to get film work from the CBC, a cameraman has to sign a letter of agreement wherein he takes the responsibility for hiring the crew, paying the crew, being liable for the quality of the work of his crew (which brings non-payment for unsatisfactory work), being liable for accidents and injury, absolving the CBC for such accidents and injury. Because of prevailing limited budgets, etc., freelance cameramen are denied assistants and electricians that normally would be in a crew. These categories are manned when internal CBC crews carry out similar work.

"The freelance cameraman then has the work of three people and bears a heavy work load, making it often impossible to deliver a product that answers the letter of the agreement."

C-Track

"Many cameramen have no Union representation and hence are rendered vulnerable."

(The I.A.T.S.E. union, local 644, has shown no interest in speaking to CBC management. The C.U.P.E. covers staff cameramen and in fact does a damn good job protecting their interests, but they are not interested in covering the freelance field – R.R.)

"Film Service management, aware of this vulnerability, have used a "take it or leave it" attitude, even denying the independent the right to negotiate for reasonable working conditions and rates of pay. Any individual cameraman who has protested conditions is subsequently rarely called for work."

(This particular sentence is worded rather strongly. As I said at the

---

Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

beginning of the article, Mr. French has repeatedly and explicitly told me that such is not the case, and that no cameraman should be afraid to speak up if he has a beef with the Film Services – R.R.)

"Fair and just increases in pay have not been made. For many years, when individuals have protested, management inferred that they would not do anything about the situation until pressure was brought to bear.

"After many battles with the (film service) department, many of our members just gave up. There is no way we can get redress for the past, but we criticize in the strongest terms a system that allows such a situation to persist over the years... We believe that if the CBC Film Services are given the same guide lines as Engineering with respect to quality, some of the ills of the past may disappear."

Dissolve

These are some excerpts from a rather impassioned document submitted by the C.S.C. There is a list of fees and increases carefully assembled, over the period of 1961 to 1973. These are rather meaningless in 1976, but here are some figures I've dug up. Believe me, they are true *(see table below).*

Such are the hard facts of life that it isn't feasible for a cameraman to buy a new camerapackage and go into business for himself. Yet there is a glut of cameramen on the market. Every day's work that can be chiselled from the CBC and other outlets is hotly contended over. As a result, the CBC and others are making deals to get the best possible price. And we let that happen because we haven't yet learned to stop eating.

Answer Print

And so we see a steadily deteriorating quality in the film work presented on the CBC and other outlets. Some cameramen operate equipment that is literally held together with glue, spit and baling wire. But, as I remarked earlier, Mr. French promised me that changes are definitely contemplated in the foreseeable future and that changes are under advice. However, it looks to me that there is very little chance that those changes will faithfully reflect the enormous revaluation of the equipment.

Consider this. In 1967 the rental prices for camera equipment were based on about one percent a day of their value. Given the wear and tear on the gear on some assignments, like in the Far East, in war zones and the like, it was an adequate compensation. Consider also that the soundman usually got about two percent for his gear as the electronic components are more delicate and are apt to suffer more breakdown. The lightingman might realize around eight percent per day because he had a heavy burden replacing lightbulbs.

For those among us who bought equipment several years ago, prevailing prices are not any more adequate as the cost of replacement gear is out of sight. Guess what an Arri SR or Aaton Beauviala would cost with, let's say, four magazines. Would you believe twenty-four thousand dollars?

A soundman plunking four to five thousand dollars down for a Nagra IV still gets $25 a day, now realizing ½%. His Sennheiser 815 microphone, in bygone days valued at $285 now will set him back around $700. The rental stays the same, at $15 a day. I don't pretend to know what a lightingman is up against, but you can bet your (nonexistent) bottom dollar that his replacement bulbs have sky-rocketed out of sight.

Release Print

What will the CBC do in regard to these increases? I do not know and neither did Mr. French. He had a faraway and harried look on his face when we discussed these matters in the hallways of the fourth floor of the CBC building on 790 Bay street. I guess I felt sorry I had bothered him. You see, he had just discovered that someone swiped a 12-250mm zoom from a CBC filmcrew on location in Florida. It was bought, back in the sixties, for $2,300. He now has the problem of digging up seven thousand eight hundred bucks to replace it. □

Comparative Rates

	1967	1973	1976
freelance cameraman	$ 60 /8h.	$ 72 /10h.	$ 72 /10h.
F/L editors	$ 56 /8h.	$ 64 / 8h.	$ 80 / 8h.
rental Arri BL	$85	$85	$85
cost of Arri BL	$8000	$11,000	$16,000
cost of 5.9mm lens	$595	$1150	$1630
cost of 12-250mm	$2800	$4400	$7800
rental of 5.9mm	$15	$15	$15
rental of 12-250mm	$35	$45	$45
cost of 12-120mm	$590	$1250	$2930
rental of 12-120mm	$15	$15	$15
cost of lightpackage	$450	$950	$1330
rental of lightpack	$42	$42	$35
cost of Arri S	$2250	$4100	$5800
rental of Arri S	$15	$15	$15
insurance camera	$320	$760	$1125
O'Connor 50 cost	$680	$890	$1280
O'Connor 50 rental	$10	$10	$10
car mileage/cost/mile			
average consumer rep.	$0.09	$0.14	$0.31
mileage for CBC	$0.10	$0.12	$0.16

(Equipment News continued from p. 17)

"The small format videotapes have not grown the way manufacturers forecast several years ago. Nor have they 'taken over the world' as was predicted. They have had a respectable growth but today we feel that most of the large orders for tape units have been filled and the industry must now depend on orders for smaller numbers of units. Rather than replacing film, we think that videotape will continue to go hand-in-hand with film."

Already there are reports that Teldec's attempts to introduce video disc into Europe have not come up to expectations.

the far shore

a film about violence
a peaceful film about violence

by Barbara Halpern Martineau

photo Paul Appleby

Eulalie, Ross and Cluny during a moment of silence in memory of the war

"I would like to reach a Canadian audience – that's my first aim. This film is an emotional history about a fictional moment in our past. A recognizable love story."

Joyce Wieland

"I will tell them he was in love with a tree, a rock, and a piece of sky."

Eulalie,
in **The Far Shore**

photo Larisa Pavlychenko

The Far Shore is a feature film by Joyce Wieland.

It is about love, nature, art, Canada. It is set in 1919, in Quebec, Toronto, and Northern Ontario. The central character is Eulalie, a would-be pianist, who marries Ross, an engineer, and falls in love with Tom, an artist. The plot is melodramatic. The settings are beautiful. The camera swirls, pans, stops and watches, moves again. The music, superb, is used sparingly. The pace is flowing, precise.

It is a simple, straightforward film. It is immensely complex.

It is Joyce Wieland's first commercial feature, a beginning. It is preceded by her considerable output of experimental films and artwork. It is the result of skilled work by many talented people.

It has serious flaws. I love it.

Quebec: 1919. Sky, with clouds, a tree, a little girl gathering strawberries. Music in a minor key. A man and woman stroll in the peaceful countryside. They discuss the bridge he is planning to build.

Eulalie tells Ross her brother is cheating him. "That's a small price to pay for being welcome in your home," he says. "*His* home," she says, and turns away.

Eulalie agrees to marry Ross, and titles appear over shots of their wedding journey: **The Far Shore,** produced by Joyce Wieland and Judy Steed.

The vision of women, which may lack violence and big guns, could lead us to a new place. It would be nice to go and be allowed to see non-manipulative films in big theatres. Films about being, seeing, smelling, dreaming. I can't walk into big theatres any more. I'm very careful about what I see, because I don't like having fantasies imposed or rocks thrown at my head.

JW

There are three major moves in the film before Eulalie reaches the far shore: the chauffeured drive "home" to Ross' Toronto mansion is the first. The second is a visit to Ross' "property" in Northern Ontario; the third is Eulalie's desertion of Ross, when she swims across a lake to join Tom. This third move is the only one initiated by Eulalie, conceived and executed in violent refusal of the life she is expected to lead – as the gracious and obedient wife of a successful businessman. Eulalie has observed the dealings of men, unscrupulous or "honest," based on notions of property and progress. A lovely woman is property to be won and held, a lovely land is property to be developed, exploited. Ross builds bridges, roads, sewers. As his partner Cluny says, "bridges are our bread and butter." Ross and Cluny also mine the land for silver, regardless of the destruction they cause.

photo Larisa Pavlychenko

Eulalie and Tom

***Reason Over Passion** is a landscape film of Canada, embracing the land in pictures. **The Far Shore** is the same landscape, only peopled. It's my evolution to people.*

JW

Underlying the romantic love story, the vision of artists isolated and misunderstood, is the story of the land. Ross abandons his patronage of Tom's art when a dealer tells him it won't sell: "I've seen twenty-seven of his paintings and there's not a single cow in any of them." Ross suggests that Tom, who knows the northern land intimately, guide a team of surveyors. Tom refuses, describing the devastation caused by mines, and this provokes a fight between Tom and Cluny, seconded by Ross, which precipitates the melodrama of the story.

The formula is clearcut and complex: violence / materialism / progress / philistinism is opposed to love / art / nature / peace. Ross' "love" for Eulalie, like his attitude to his work, is shortsighted. When Eulalie suggests that she might become a concert pianist he reacts as to a joke. He is blind to her love

Barbara Halpern Martineau is a freelance writer and filmmaker who has recently completed a book on women writers and directors, Women Imagine Women.

photo Paul Appleby

The artist Tom (Frank Moore) is visited by his patron Ross (Larry Benedict) and wife (Céline Lomez) after a party

for Tom, and thinks she is still pining for her old fiancé, who jilted her.

(Eulalie) chooses (Tom) because he understands her; he can hear the beauty of her music – he sees her as a total being and she him.

Tom's character in the film is completely based on Tom Thomson. But the film doesn't deal with the facts of his life... He was a great mate for Eulalie. The rustic English Canadian woodsman with the pure products of French Canadian culture.

JW

The following criticisms may be applied to the narrative: 1. Eulalie is snobbish and exclusive in her appreciation of art. She is haughty to the housekeeper, who informs her that "it's a working world, ma'am." (But Eulalie is working, at her music. No one expects her to clean the house. The point is that she's interrupting Ross' serious work, his plan to rape the land for silver.)

2. The film is simplistic in its equation of progress with destruction. Surely bridges and roads and sewers are needed. (A just point, but outside the framework of this film. Wieland's point is that Ross and Cluny, old army buddies, are as unthinkingly violent and irresponsible in their civil engineering as they were in war.)

3. Although Eulalie tells Ross that music is all she needs, she throws everything away to be with Tom, knowing that Tom's painting is what matters most to him. Had she not swum the lake, Tom would have pushed on north without her. Once again, women are portrayed as obsessed by men. Men have their work, women dabble. (Another just point, unanswerable. There were a few independent women of the period who chose to follow their work – Emily Carr was one. And there were many working-class women who had no choice. Wieland's feminism is obscured here by her emphasis on art – her point is that *both* Tom's painting and Eulalie's music are considered frivolous by the others. Eulalie does not have Tom's option of taking her art into the wilderness.)

4. The clearcut portrayal of character in conventional melodrama is rendered ambivalent here by psychological undertones. Ross is pitiable, and Eulalie is arrogant. Tom and Cluny are more clearly drawn as opposing figures of white and black – Tom's affinity to the land and Cluny's lust and cruelty are more in keeping with melodrama than Ross' uncomprehending love for Eulalie and Eulalie's aristocratic disdain for Ross' ignorance. Matters would be simplified if Eulalie were a simple village girl and Ross a cold-hearted villain.

But, it is precisely this ambivalence, brilliantly caught and extended by Douglas Pringle's musical score, which brings **The Far Shore** into late twentieth-century consciousness and avoids the pitfalls of period nostalgia, costume romanticism.

I'm working with Doug Pringle the composer, having meetings listening to the score. It's a delicate matter, talking music. But we look at the image and he tries to illustrate, sketching music and discussing what's necessary.

JW

photo Paul Appleby

Eulalie (Céline Lomez) plays Debussey while Tom (Frank Moore) listens appreciatively

At the midpoint of the film there is a closeup of Eulalie's face, pained by Ross' insensitivity, lonely for the absent Tom. Iris in to her face in cameo, iris maintained while her face dissolves to a long shot of a canoe moving across a lake. Dissolve to a closer shot of Tom in the canoe, seen against a landscape of trees and water, strikingly reminiscent of the painting Tom gave Eulalie. (This shot was based on an actual painting by Tom Thomson, which has rarely been shown.) The sequence contains the essence of the film's strength: a loving portrait of the land in which music and art could flourish, rooted in human love and natural beauty. It is a fable expressed in the form of a melodrama, shot in a clear, carefully framed yet flowing style, edited according to a structure of large segments composed of scenes linked by dissolves, beginning with a frame filled with sky and clouds, ending with a frame filled by dark water. Within the ambivalent frame of natural elements there is the frail construction of human life.

The Far Shore is grounded in Canadian history – it is based on Joyce Wieland's vision of the painter Tom Thomson, whose canoe was found overturned in a northern lake; on the character of Joyce Wieland's mother-in-law, a Quebecoise who was reared in a convent and prevented by her family from becoming a concert pianist; and on the melodramatic stories of James Oliver Curwood, a popular novelist of the period. Cur-

wood, incidentally and importantly, worked with Nell Shipman, the first Canadian woman director. Shipman's film **Back to God's Country,** shot on location in Calgary and the Yukon in 1919, was based on a Curwood story – it is a melodrama to which **The Far Shore** bears striking affinity. (Joyce Wieland had not seen **Back to God's Country** when she filmed **The Far Shore.)**

The Far Shore is rooted in the reality of the Canadian landscape, in the reality of destruction of that landscape by willfully ignorant men, in the reality of English Canadian distrust and animosity towards the "alien" – the artist, the Quebecois, the unconventional woman.

I did my best to embrace the form of the feature film in this work, without compromising myself. What I had developed in my past films was stillness, the use of grain, love of light, and personal subject matter. I brought my knowledge of film and joined it to traditional form.

JW

The Far Shore, once again, is a simple film, with clear, somewhat stilted dialogue, and a strongly marked narrative line. There are rarely more than three figures in the frame, and the relations between characters are precisely delineated. This is no Hollywood flick, a far cry from the surface density of, say, Robert Altman. Unlike many commercial features, **The Far Shore** does not bury its ideology in tricky metaphor – the filmmaker conveys her beliefs as directly as possible, in dialogue and action, as well as visuals and music. When Tom tells Ross he is opposed to mining which will leave the land scarred like a battlefield and Cluny sneers "How would a goddammed pacifist know what a battlefield looks like?" Tom's answer is decisive, "An old soldier told me." Cluny has no reply but violence – the accuracy of Tom's answer is reinforced by Cluny's action.

Considering that the film ends with the deaths of Tom and Eulalie, must we say that the vision is bleak? I would suggest that the ending is real, as the best melodrama is real, based on a true analysis of the situation. By retreating to an impossible idyll of escape in the woods, Tom and Eulalie react as romantic individuals to a force much larger than Ross and Cluny – they have no concept of collective struggle. Joyce Wieland, in her struggle to gather the money and resources to make **The Far Shore,*** is herself an object lesson in how the artist as romantic individual must also learn to work collectively and in realistic terms simply to produce and show her work. Canadians wouldn't buy Tom Thomson's cowless paintings until long after his death – hopefully they will respond more immediately to the living art of Joyce Wieland. □

* *See Doug Fetherling's account of the financial history of* ***The Far Shore:*** *"Joyce Wieland in Movieland,"* The Canadian, *Jan. 24, 1976.*

All quotations are taken from an interview recorded on August 2, 1975, in Toronto, revised by Joyce Wieland in October 1975.

© Barbara Halpern Martineau, 1975.

Joyce Wieland Filmography

1958 **Tea in the Garden,** Collins & Wieland, 16mm, 4 min.
1959 **Assault in the Park,** Snow & Wieland, 20 min.
1963 **Larry's Recent Behaviour,** 8 mm, color, 18 min.
1964 **Peggy's Blue Skylight,** 8mm, 17 min.
1964 **Patriotism,** Part I. 8mm, color, 15 min.
1964 **Patriotism,** Part II. 8mm, color, 5 min.
1964-5 **Water Sark,** 16mm, color, 14 min.
1967-8 **Sailboat,** 16mm (black and white, printed on color stock) 3½ min.
1967-8 **1933 Hand Tinting,** 16mm, color, 4 min.
1968 **Catfood,** 16mm, color, 13 min.
1968 **Rat Life and Diet in North America,** 16mm, color, 14 min.
1967-9 **Reason Over Passion,** 16mm, color, 90 min.
1969 **Dripping Water,** Snow and Wieland, 16mm, 10 min.
1972 **Pierre Vallières,** 16mm, 33 min.
1976 **The Far Shore,** 35mm, 1hr. 46 min.

canadian filmmakers distribution centre

We are the largest distribution outlet for independent Canadian filmmakers.

406 JARVIS ST. TORONTO, ONTARIO M4Y 2G6 TEL. (416) 921-4121

LE CINÉMA AU QUÉBEC: BILAN 1976

Available Soon!

A complete repertoire of the Quebec film industry

production companies
distribution companies
laboratories
service houses
exhibition chains
professional associations

Including for each company:
- o A short history
- o The names of the executives
- o A description of the company's activities
- o Address and telephone

AND MUCH MORE

Editions Cinéma/Québec
Box 309, Outremont Station
Montreal H2V 4N1
(514) 272-1058

Price: $6.50

Discount for bulk sales

Film institutes and cinémathèques are important for the distribution of quality films and the gathering of cinematographic information in Canada. *Cinema Canada* will profile the most important of these institutions, starting now with the Ontario Film Institute. Both the structure of the Institute and the past programming of the Ontario Film Theatre are examined below.

focus on the o.f.i.-o.f.t.

The Ontario Film Institute at the Ontario Science Centre

ontario film theatre

by Clive Denton

The Ontario Film Theatre opened its doors at the Science Centre on the evening of October 9, 1969. Before an almost capacity audience, D.W. Griffith's **Broken Blossoms** came on the screen (backwards, for the first few seconds) to herald the start of a repertory of classic and modern cinema which has continued and expanded without a break to the present.

The idea of a film centre in Toronto had been a gleam in Gerald Pratley's eye for several years before the happy opening night. He had, with a quite stoic perseverance, found some support from the government and, in 1967 I believe, asked Patricia Thompson and me to join him in his plans. We all began working for nothing even after the opening but then salaries came through. In 1970 office space was found to house the collection of books, records, stills and cuttings (the basis being Gerald's own acquisitions of several years). This has now grown into a treasure trove for the reference of film students and enthusiasts. But – with limited space – I am writing here only about the film showings, now in their seventh year.

After the opening, projection standards improved rapidly and it was a delight to have available, like bricks in a gigantic playbox, brand new machines capable of showing all guages from the invaluable 16mm to the prestigious 70mm. On one of the early evenings, the red curtains swung back

to reveal Chris Chapman's **A Place to Stand,** looking every bit as wide and colourful as the Ontario it celebrates. Other memories remain vivid from the first few months. **Claudius, The Epic That Never Was** proved an ideal blend of scholarship and filmic richness; we were all looking for instruction *and* enjoyment, preferably together. The Marx Brothers' **Animal Crackers** – almost unknown at that time because of a complex rights situation – brought down the house. By contrast, Bresson's **Diary of a Country Priest** received not the usual generous applause but a greater accolade of silence at its spiritual conclusion. Martin Knelman wrote of the Film Theatre's "short, happy life". The one night a week showings were about to explode into two or more. This development was no doubt as desirable as it seemed inevitable. Personally, though, I would have liked to have maintained the "special occasion" feeling of those early Thursdays for awhile. If you were there, you may agree they were very special.

As time went by, more new films were shown at OFT including many from Canada. Some were brought out (if only temporarily) from under wraps, like Eric Till's **A Great Big Thing** and Rene Bonnière's **Amanita Pestilens,** with a young lady named Genevieve Bujold in the cast. Others went on to acclaim, **Mon Oncle Antoine** and **The Rowdyman** among them. Some visiting directors, while generally impressed with the theatre and technical standards, disliked the "pulse light" projection which made colour very sharp but rather cold. Eventually, this system was modified and the present picture is more faithful if not quite so dazzling. The first visiting director, William Friedkin, was especially fond of OFT and told an unsuspecting full house that he was hoping to make something called **The Exorcist.** It was only a difficulty of timing that eventually prevented this horror being first perpetrated on patrons in Don Mills.

OFT was never political in approach but we did mount national seasons from many different countries, in all three worlds and on both sides of the curtain. Some fine and little-known films came to light in this way, such as the poetically haunting **Rendezvous at Bray** from Belgium, the charming and humane **Stepmother** from Russia and several early works of the industrious Rainer Werner Fassbinder in West Germany. These seasons were usually arranged through embassies and sometimes resulted in less than stirring films, Brazil being an especially cautious sponsor. One could not always endorse all the evidence, either socially or artistically, but at least it *was* evidence – a cross-section of a country's recent output and hence valuable at a period when less and less new subtitled films from anywhere were being otherwise shown in Toronto. The regular film-buffs who came to be familiar at OFT would be ethnically augmented on these "national" evenings and I often cursed my lack of languages when the audience roared at quite impenetrable jokes! An absence of any kind of response was noticeable at a showing of the Chinese ballet film, **Red Detachment of Women,** (about ten spectators) indicating either that the world is safe for democracy or that we were missing a potential audience.

I usually enjoyed the special evenings of short films, from abroad or especially from Canada. Many young and independent filmmakers, some still at the student level, have had a chance to test the effectiveness or otherwise of their work on a big screen and with a disinterested group of viewers. (Not uninterested, non-partisan). My own favour-

---

Clive Denton writes and broadcasts for the CBC, doing film reviews for Off Stage Voices *and the* Sunday Supplement. *For many years he was the Program Director for the Ontario Film Theatre and has written two books for Pantivy Press, one on Henry King and one on King Vidor.*

ontario film institute

by Alan Parker

The creation of the Ontario Film Institute in 1969 filled a vacuum in Toronto – a vacuum many people didn't even realize existed.

"There were so many films that weren't being seen, that people weren't even aware of, because the films couldn't pay their way in a commercial theatre," said Gerald Pratley, director of the Institute since its inception.

The CBC's chief film critic from 1948 to 1974, Pratley lobbied for two decades for the creation of a film forum with cinematic rather than commercial values.

"Almost every other country in the world had a film institute or cinematheque to foster the study and appreciation of film. In English Canada, we had virtually nothing," he said.

When the Ontario Science Centre was begun in 1967 as the province's Centennial project, provincial authorities acted on Pratley's advice and included facilities for the Ontario Film Intitute.

Opened two years later, the Institute (incorporating the Ontario Film Theatre and the Ontario Film Archive) now provides an ambitious weekly program of screenings in the Science Centre as well as informational and resource services for the entire country.

"The centre's auditorium was the major consideration. Without a good theatre as our home, we couldn't do much," Pratley said.

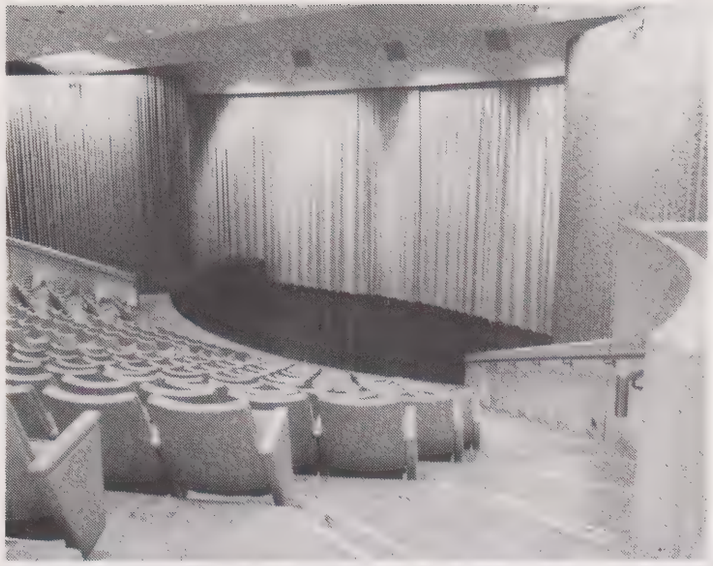
Between three and five films are presented each week in the 482-seat theatre, one of the best in Canada. Equipped for 16, 35 and 70 mm, the theatre can – and does – show everything from **2001: A Space Odyssey** to Stan Brakhage's experimental work.

Programs range from the Canadian premières of big-budget Hollywood productions with the director or star in attendance to screenings of obscure film classics.

However, the theatre's primary mandate is to provide interested filmgoers with the opportunity to see the work of Canadian and international filmmakers who are relatively unknown on the commercial circuit.

The theatre's most recent coup was a package of 26 Japanese films shown weekly from January to March. Pratley obtained the package only after two years of exhaustive negotiation with Japanese filmmakers and government agencies.

→



The Ontario Film Theatre

ite discovery in this field was a short from Connestoga College, **Book of Ambivalence,** an anguished but assured essay in distress. I would like to know what its director, Larry Nelson, is up to now. Are you out there, Larry?

Of the many guest directors, perhaps most charming and valuable have been the veterans; King Vidor, Rouben Mamoulian, Frank Capra and John Cromwell brought their vivid recollections and their lifetime instinct for cinema to share with the full audience and then, later in the evening, with smaller circles of buffs diminishing in size but increasing in avidity. That irreplaceable super-buff, George Patterson, was in his element on such occasions, whether complimenting Colleen Moore on her unfading beauty or politely correcting Jessie Matthews on a minor detail from the '30s. More modern directors have included the awesome Otto Preminger, the greatly likeable Arthur Hiller and a self-styled "ex-taxi-driver from Toronto", Norman Jewison. More modern stars – Jack Lemmon, Michael Caine – have caused the biggest traffic jams. Who says stars don't matter any more? Some administrative confusion on the night of **Sleuth,** when a horde of humanity descended on the box office, resulted in angry phone calls, letters to the editor and hurt feelings not fully assuaged to this day.

I have just compiled a list of all the features shown at OFT so far and it makes reading both stimulating and frustrating. So many films have not yet been shown which should take priority over some that have. Blame that on high costs of transportation, difficulties of obtaining good prints or sometimes any prints at all, the heartbreak of *almost* getting a certain film or guest. Or blame it if you want on me, for in six years I had remarkable freedom from my director, Gerald Pratley, to program as I pleased. We had twenty-seven John Ford films (I like Ford), a bunch of Bunuels, some by Renoir and Clair, Olivier's Shakespeare, W.C. Fields and Busby Berkeley and a lot of Buster Keaton. Among favourites I waited too long to salute Susan Hayward but that is my fault. I would raise Gerald's eyebrows only at the suggestion of Douglas Sirk or Samuel Fuller. These gentlemen have not yet been represented at OFT. I never quite understood why in their cases but other relative neglect is simply a reflection of the city's situation. Bergman, Fellini and Truffaut are staples of other cinemas' programs and the OFT with somewhat wider resources (although financially not nearly so wide as some seem to think) is dedicated to showing mainly what is good but unavailable elsewhere.

Programming a film theatre is great fun, at least part of the time. It's a pity more people don't get the opportunity to try their hand at it. □

(Continued from p. 26)

"That's one of the advantages of working under government auspices. Without some sort of official status, it would have been impossible to get the necessary co-operation," Pratley said.

The theatre is only one element of the Ontario Film Institute's work. Working on an annual budget of about $60,000, Pratley and his staff of two are a major resource centre for the Canadian film community. They co-ordinate the activities of OFI regional theatres in several Ontario towns and cities and organize the Stratford International Film Festival each September. They collect, catalogue and cross-index almost every film journal and book published in the English language, and generally keep tabs on everything that happens in cinema.

The Ontario Film Archive in the Science Centre is one of the most complete libraries of film information in North America.

Starting from the nucleus of Pratley's own library, the archive has collected more than 5,000 film books – original screenplays, biographies and technical guidebooks.

There are also about 3,000 files dealing with individual films; 1,500 biographical files on actors, directors and producers; subject files covering areas like film festivals, studios, countries; posters and photographs; and the original scores of more than 3,000 films.

"The amount of information coming out about film today is unbelievable. It's a tidal wave," Pratley said, looking at the overflowing rows of books and publications in the archive.

The Institute doesn't store any actual films, partly because of space and primarily because the Institute doesn't have the finances to acquire many films.

"Our budget is modest but that's appropriate since we do appeal, in a way, to a minority audience," Pratley said. "We rent the films we show from their distributors or from other archives."

The Ontario Film Institute works closely with the Cinémathèque Québécois in Montréal, the Pacific Cinémathèque in Vancouver, and the National Film Theatre and National Film Archive in Ottawa.

Films do occasionally come into Pratley's possession at the Institute – sometimes in strange ways.

When the manager of a Toronto theatre recently discovered a reel of 40-year-old film in the theatre's basement, he made two phone calls.

The first was to the police bomb squad, because the nitrate-based film was potentially explosive after so many years of deterioration.

The second was to Pratley, because the film appeared to be a rare documentary of the 1932 Canadian National Exhibition.

Pratley quickly rescued the film from the clutches of the bomb squad and sent it by the Institute's regular courier service to the National Film Archive, where it is now stored in a fireproof vault awaiting transfer to film with a safe acetate base. □

Alan Parker is a Toronto journalist currently working for The Mirror. *He was formerly Associate Editor of* Entertainment Magazine.

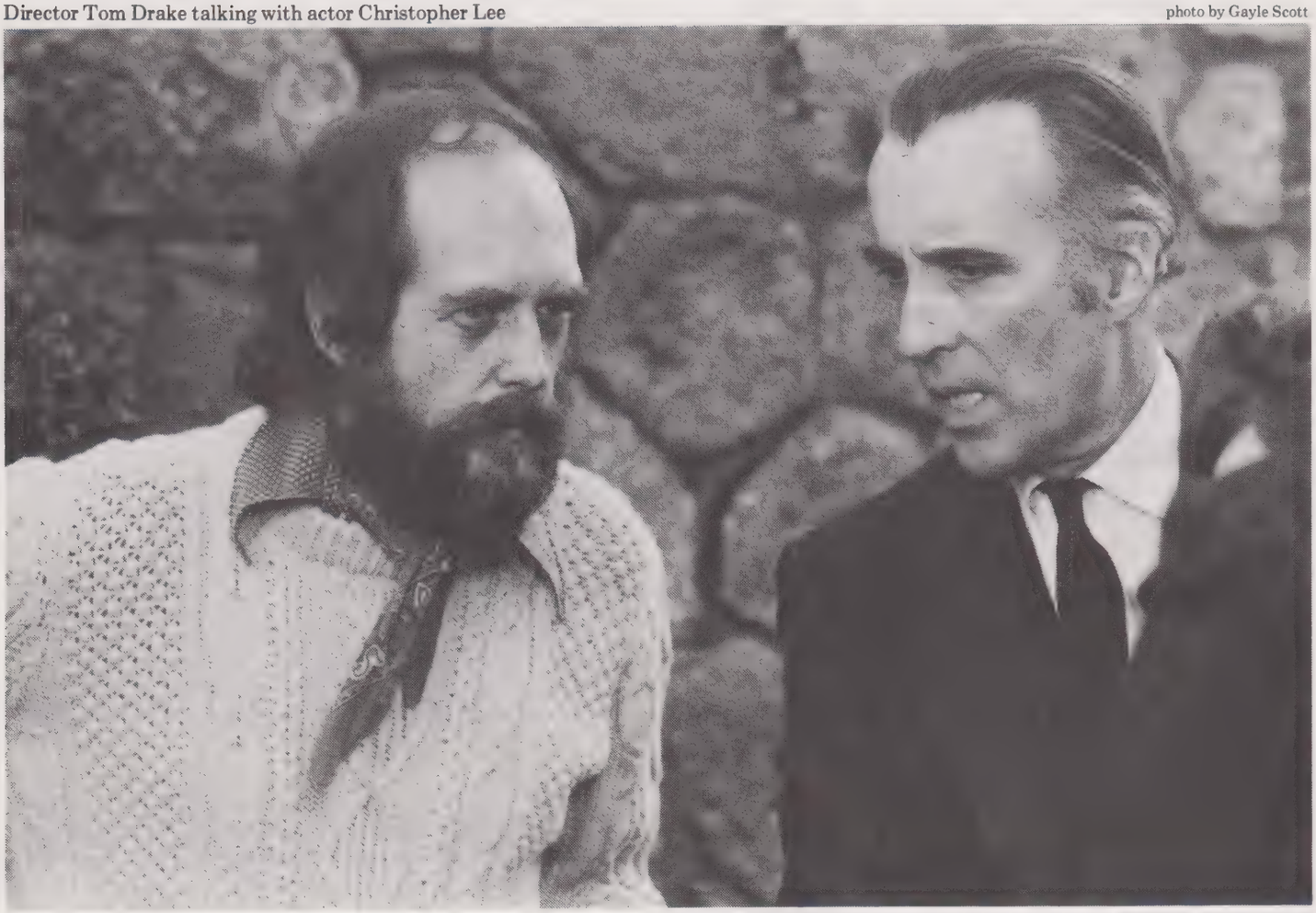
Gayle Scott sat in on the rushes and Peter Bryant interviewed the star. Which gives us a sneak preview of Tom Drake's *The Keeper,* filmed in and around Vancouver and scheduled for release this next fall.

a sneak preview

by Peter Bryant
and Gayle Scott

Director Tom Drake talking with actor Christopher Lee

photo by Gayle Scott



The Keeper

d. Tom Drake, **asst. d.** Martin Walters, **ph.** Doug McKay, **asst. ph.** Cyrus Block, **ed.** Sally Patterson, **sd.** Zale Dalen, **a.d.** Keith Pepper, **cost.** Enda Bratt, **l.p.** Christopher Lee, Tell Schreiber, Sally Gray, Ross Vezerian, Ian Tracey, **p.** Don Wilson, **p. manager.** Martin Walters, **p.c.** Lionsgate Productions Ltd., 1975, 16mm, color.

Notes on Tom Drake, Director

Tom Drake began his career in "show business" when he was nine years old, as a radio actor in Vancouver. He spent fifteen years working in Los Angeles, first as a member and manager of rock groups, and later as a screen writer. He says survival came through doing work for television, while he worked in his spare time on the screenplays he wanted to write.

He first became involved in **The Keeper** as a writer, called in for a rewrite after the original proposal had been made to the CFDC by producer Don Wilson. Later the project was resubmitted with Tom Drake as director, and accepted.

Drake considers himself a writer first. His talents are evident in his script on the early days of Buddy Holly, **Not Fade Away.** It is a fine, funny, moving story on the early days of rock and roll, where a group of young Texas musicians find themselves mistakenly booked on the "chitlin circuit" as a Black group. **Not Fade Away** went into production under Twentieth Century Fox at the same time **The Keeper** started shooting in Vancouver. Unfortunately the studio was unhappy with the director, and after a week of production the film was aborted.

However, as the man said, there are more good scripts lying around than good movies, and **Not Fade Away** is one of them. The next person who laments that there are no good screen writers in Canada can take a look at Tom Drake's script.

Peter Bryant

photo by Gayle Scott

Sally Gray as Mae B. Jones and Tell Schreiber as Dick Driver with Christopher Lee in the Keeper's room

at the rushes

by Gayle Scott

During the first evening's rushes there was standing room only – and that was out in the hall – as cast and crew turned out in force to view the dailies. Granted, the screening room was smaller than Liberace's wardrobe closet, but there was a sizeable crowd nonetheless.

The admittedly biased audience was nothing if not wildly enthusiastic, applauding the hero, laughing on cue, and generally responding with kudos for Doug McKay's fine photography. After several such appreciative outbursts director Tom Drake offered as an aside, "If we do that well on opening night, we'll make money!"

Ah yes,... money. It remains to be seen whether this high-spirited, low-budgeted Canadian feature film will pass the crucial box office test, but the talk is optimistic.

First there is the script. Originally suggested by David Curnick and Don Wilson, the story was rewritten by Tom Drake and peddled to the CFDC and private investors by Wilson, a young Canadian producer whose boyish looks and shy grin conceal a shrewd business mind.

The story takes place in 1947 in urban British Columbia. (All right... Vancouver.) The plot revolves around the fiendish Keeper of the Underwood Asylum, played to the arch by veteran British character actor, Christopher Lee, the sole import in an otherwise home-grown production.

The Keeper's methods of dealing in madness have come under the scrutiny of the local police, shepherded by the laughable/likeable Inspector Clarke, played by Ross Vezerian. Enter private detective Dick Driver, played by Tell Schreiber, one of several Canadian actors recruited from Drake's stomping ground in the interior Kootenays of B.C. Private dick Dick, hired by a mysterious client, must fool the cops long enough to foil the villain in true hero-detective style. He is aided by assorted accomplices, including Sally Gray (aka Mrs. Tom Drake) as Mae B. Jones, and Ian Tracey making his film debut as an enterprising young shoeshine boy considering a career as a private eye, and hoping to pick up a few pointers from the pro.

The Keeper was shot during most of October, amidst the colors of fall. There were just enough sunny days for a few exterior shoots, and plenty of downpour for the torrential rain sequence, obligatory in any Vancouver film.

Director of Photography Doug McKay was backed up by an experienced crew which included Cyrus Block, assistant cameraman, Bill Newberry, gaffer, and Reg Tunnicliffe, props manager. Zale Dalen handled sound, assisted by boom man B.J. Clayden, Keith Pepper served as art director, and Enda Bratt provided the costumes for the 1947 setting.

Sally Patterson, who doubled as continuity/script girl on the set, is currently editing the film. The action on the set was kept moving right along by assistant director/production manager R. Martin Walters, with assorted wags and waves of his cane, and an occasional stand-in by the 2nd assistant director, Patti Robertson.

Erich Hoyt is currently producing an original music score, and Al Razutis is working on some special optical effects. If all goes according to plan, **The Keeper** will premiere in Vancouver in April. The film's comedy-thriller genre, and the presence of Christopher Lee, have guaranteed the film's distribution, but Wilson is still shopping around for the best deal in town. □

Gayle Scott is a freelance writer and photographer who has worked as production manager, film researcher and still photographer on films in British Columbia. She was recently still photographer on ***The Keeper.***

the keeper speaks

by Peter Bryant

Although Christopher Lee has made the role of Dracula synonymous with his own, he has in fact appeared in a wide variety of roles in more than a hundred films. He recently completed a North American tour in which he publicized **The Four Musketeers,** in which he played France's ace swordsman, The Duke of Rochefort. Lee was currently in Vancouver to make his North American film debut, in Don Wilson and Tom Drake's **The Keeper.**

You have undoubtedly talked to many people about the Dracula films for Hammer, so perhaps we can avoid that?

Lee: Yes. There's been too much general and insignificant discussion about the character which I never intend to play again. It represents a part of my career that is definitely over.

Perhaps we can talk about the British Film Industry?

Lee: I am not sure I am qualified to answer your questions there. Someone asked me this morning if the British film industry is in a bad way, and I answered that since 1947 the industry has had one crisis after another. One sometimes gets the impression there is an unending crisis in the business; which at times is perilously close to the truth, and at times not. Certainly in the last three or four years the industry, like the British economy, has had a bad time of it. This is a matter of public record. However, the ball bounces back after hitting the ground, and I hope next time it can bounce a little higher. I can't really tell you more.

At least in England you have internationally known stars, and directors...

Lee: How many?

More than Canada...

Lee: Well, I wasn't thinking of that comparison. There are not more than half dozen. There is Sean Connery, Michael Caine, and Roger Moore. You name the next one.

Olivier.

Lee: In films, I wouldn't know, I wouldn't know if he was box office. Today everything depends on being Bankable.

*Were you the Bankable in **The Keeper**?*

Lee: Yes. Well I'm the only person in the film known in almost every country in the world. However if the film cost five million, I would not be chosen for the leading role. You see you are bankable only up to a certain point. Beyond that, you can be bankable as a member of a group. The lead in a five-million-dollar picture would go to another actor; I am realistic enough about that.

What kind of role do you enjoy playing?

Lee: Well, the easy answer is any part that is well written and interesting and a good part. It is difficult to say more. I do enjoy the different, the unconventional.

You have a background in boxing and fencing. Are you still active in these areas?

Lee: Fencing I do. I've done about twenty different sword-fighting movies. I have fought duels with Errol Flynn, Burt Lancaster, Peck, Oliver Reed, Roger Moore. With different kinds of swords.

You enjoy it.

Lee: When I am in shape, when I feel I can do it. It can be quite rough. With the heat, costumes, and my age...

Canada has just signed a co-production treaty with the U.K.

Lee: I didn't know that. I can't think of a better place than here. But you cannot make domestic pictures except for the domestic audience. I think the downfall in my country had been in the domestic film, or films without international

photo by Gayle Scott

Sally Gray and Tell Schreiber being kept in **The Keeper**

photo by Gayle Scott

British actor Christopher Lee in the starring role

---

*Peter Bryant, filmmaker, is active with the British Columbia Film Industries Association and has contributed news from Vancouver regularly to **Cinema Canada.** His first feature film, **The Supreme Kid,** should be released this spring.*

appeal. It has been important to me to be known as an international actor, to be known in France, Germany, Italy. Here you have climate, geographic areas, cities. But you should use international stars and stories, in my opinion.

A lot of people share your perspective.

Lee: My next part is in Africa. An African adventure with Trevor Howard and Brian Faulkner. There will be black and white African actors in it. I can't think of a better way to help integration, myself. An integrated film crew and cast.

It's a start.

Lee: Yes. There is no political motivation in the film. Just good guys and bad guys. With black and white on both sides of the fence.

You have worked in many films that are co-productions?

Lee: Well, I have to complete a film in Munich, Germany. A co-production between Germany and England. This is the era of co-production. I believe in it, international stars, international stories.

Actors in England generally have a theatrical background. Do you prefer the theatre?

Lee: I prefer film. They are two different areas, with different techniques. But there is a lot of hypocritical nonsense about theatre. The techniques are different, I emphasize that. After all, film requires different timing. Particularly in comedy. You time in theatre to the audience, you wait for the laugh. But in film you don't have that, do you?

It was mentioned that the actor playing opposite you in ***The Keeper*** *played better with you in the scene.*

Lee: Quite honestly I wouldn't know. Any actor can help another. There are lots of actors who bring out the best in me. It depends on what you get back. If you get some actors who are only obsessed with themselves, obviously you are not going to get anything. So you have to knuckle down and do it all on your own.

But any professional actor will give it to you back. And that is a tremendous help. Because you react, and acting is reacting, just as much as acting. I remember the scene I played with Faye Dunaway in **The Musketeers.** Right away she put her finger on it, the sexual undertones, the light touch, just like that. Marvellous. I was enormously impressed, she had never met me before that. The best actress I ever worked with by a long way.

And who is the best director?

Lee: Billy Wilder. What more could you ask. I liked playing comedy with Billy Wilder. **(The Private Life of Sherlock Holmes.)**

photo by Gayle Scott

A sinister meeting between Malcolm Britton, Tell Schreiber and Michael Meade in **The Keeper**

Stunt man Sean Phillips making an escape, doubling for Tell Schreiber in **The Keeper**

Photo by Gayle Scott

And among the English directors?

Lee: Now that is difficult to answer. I suppose the one I had most fun with is Guy Hamilton. **(The Man With the Golden Gun.)**

You mentioned that you must always play a part seriously...

Lee: Yes. Comedy should come out of the situation. If you watch Laurel and Hardy films you will see what I mean. Oliver Hardy was always serious, and to me funnier.

Do villains offer you more scope?

Lee: Well, they are more unconventional. I think they offer a wider spectrum, and they seem to be characters people remember. I also think there is a little villainy in all of us. I try to keep mine limited to the screen.

Any comments on ***The Keeper?***

Lee: I thought it was a good story, unconventional. My interpretation is probably different from the director's.

Would you like to work here again. I don't mean just Vancouver but in Canada?

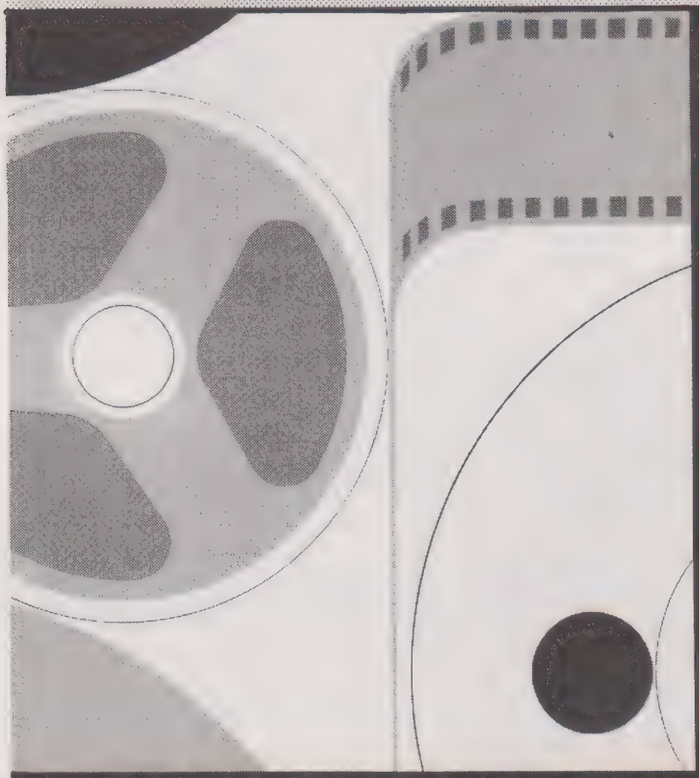
Lee: Yes, I wish I had seen more while I was here. *(Note: Mr. Lee endured a bout of flu during the film, and saw it rain during his whole stay.)*

Do you have any comments to make about film production in Canada?

Lee: Well, I think basically you must convince the government that it is a good country in which to make films. And as I say, they should be international. But this is not for me to say, but for you to say to the Canadian government. □

PYRAL

perforated magnetic film 35-16-Super 8



Sound knowledge means knowing pyral

It's knowing where to go when delivery, quality and consistency are top priority – that speciality types are as readily available as the standard run of perforated magnetic film and tape. For users of Pyral professional tape, the same sought-after standards apply, while Pyral lacquer discs are regularly used by record manufacturers throughout the world. In fact, the list of film, T V and recording studios using Pyral products reads like a "Who's Who" in the world of sound engineering. We would like to add the name of your company to that list right now. *Why not get in touch?*

perforated magnetic film

In both tri-acetate and polyester bases Excellent Signal/Noise ratio and high audio-frequency response. Available in the following sizes in all accepted coating patterns:–

35mm	**2000' 1000'**	*Other lengths to order*
16mm	**2000' 1200'**	*Other lengths to order*
Super 8	**1192' 492'**	*(polyester base only)*

Studio-Master Tape CJ87

With low print through characteristics. In ¼", ½", 1" and 2" widths, and in all preferred lengths. Pyral CJ87 is manufactured to the highest mechanical and functional standards. It has an outstanding stability of 1dB at 10KHz and dependable batch consistency.

Professional 1/4" Tape

For radio, T.V. and film industry general use. Low noise, high output, competitively priced.

Cassette Tape

C60, C90, C120. Also, cobalt active cassette tapes for premium recording without the need to change bias levels.

Bulk Cassette Tape Available in C60, C90, C120.

Lacquer Discs

The lacquering process and strict quality control used by Pyral have made their lacquer discs the first choice of record manufacturers all over the world

Pyral . . . L'echo du monde

PROFESSIONAL DIVISION W. CARSEN CO. LTD.
31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2

reflections on our home movies

Picking up where Harris and Gallup left off, *Cinema Canada* is pleased to present the first results of a recent audience poll. The time slot chosen was 8:30 p.m. Wednesday evening March 17: the CBC presentation of *Home Movies,* a one-hour look at the trials and tribulations of the feature film in Canada.

compiled by Connie Tadros

It seemed too good a chance to pass by. On Tuesday evening, March 16, calls went out from **Cinema Canada** across the nation to ask people to watch **Home Movies** and to send us their thoughts about the program or about the industry as they thought of it after the program. The choice of people was arbitrary but we tried to cover all bases both geographically and in terms of different interests in the film industry.

Our request was met with enthusiasm and the responses came in quickly. The fact that so many did respond seemed to underline the importance of the issues and the urgency which is felt; there is a will to come to terms with the conditions of feature filming in Canada and to get on with the job of making good and/or successful films.

As one might expect, the following letters are varied and precise but the consensus is difficult to find. It all depends on where you sit. And what you like. And whether you think that culture is vital to Canada. And whether movies represent that culture or not.

The boxed quote is from Gordon Pinsent as he closed **Home Movies.** It represents the thesis of the program.

In a small way, we hope to have opened the dialogue on what is a most important subject to all working or interested in filming. Programs like ***Home Movies*** *are only as good as the feedback they elicit. The comments we received do not constitute a balanced cross-section of the industry. We hope that by your letters, Opinions, articles or calls you will use* **Cinema Canada** *to continue the conversation.*

If only one province demands that Canadian movies must play that province's theatres – the Big American Film distributors and theatre owners would begin to treat us like a nation... not like another state of the union without right or need for home grown product.

Film is more than a business. It remains one of the most powerful expressions of mass culture in the world. That is just as true in Canada as anywhere else. Will we ever know how much of our so-called identity crisis grew out of evenings at the movies? Because what we see on the screen is somebody else – familiar and heroic – but not ourselves. We're comfortable with it and this is the trademark of a colonial culture. Yet we have the talent, we have the energy, we have the filmmakers, what we need is the commitment. Since 1967, the government has made its greatest effort to date to foster and encourage production. But now we need a further commitment – to put Canadian films into the national distribution system – where they belong. If we don't see today as the time to build on the momentum, then we may lose it all, and that, to put it simply, would be a tragedy.

Gordon Pinsent

"...focussed on the elite"

Les Wedman

Canadians spend $200 million a year going to the movies, most of them American and very few of them Canadian films.

Why? was the question asked in CBC-TV's **Home Movies** segment of the six-part series, *The Great Canadian Culture Hunt*. But the hunt still was on for an answer when the program ended.

For those who care about Canadian films, **Home Movies** nevertheless was important. Those who don't care – and they are by far the majority – at least might have been infected with some of the enthusiasm displayed by those who appeared on the show.

At the same time viewers must have been confused by the divergent views expressed on the same subject, indicating the possibly insurmountable difficulty of ever reaching a solution that will satisfy everyone who wants to make films in Canada.

Peter Pearson cried the blues until he won an Etrog at the Canadian Film Awards. Don Shebib announced there's no way to beat the system because there is no system. Sandra Gathercole, chairperson of the Council of Canadian Filmmakers, described the system, American-controlled of course. Famous Players' President George Destounis confirmed that his chain and Odeon Theatres split most of the movies business and reiterated his opinion that any good Canadian film has no problem getting exhibition in Canadian theatres, and old clips supplied by the National Film Archives told how independent Canadian theatre operators were squeezed out of existence by the chains.

Gathercole and Secretary of State Hugh Faulkner showed how wide apart government and filmmakers are; she demanding fixed quotas and box-office levy and Faulkner oozing optimism that the present "voluntary" quota will work and that Famous and Odeon do not have any responsibility to finance film production although they are investing nearly $2 million a year in Canadian features.

To those of us who write about films, there was absolutely nothing new in **Home Movies.** The show left the feeling that if the Canadian public truly was to be informed and turned on, the program should have gone further afield than Niagara-on-the-Lake.

Never mind that westerners weren't included, but there was too much emphasis on English-Canadian head-against-the-wall banging.

After stating blithely that Quebecers flock to see Quebec films, Gordon Pinsent had nobody around to contradict him. Michel Brault was the lone Quebec filmmaker to show, and the least provocative. Where were Claude Jutra, Gilles Carle, Denys Arcand, Denis Héroux? Where were the producers, French or English? Budge Crawley hasn't made a feature since **The Luck of Ginger Coffey** apart from two documentary features that are being distributed. John Bassett Jr. made sense but he's not an active producer at the moment.

Worst of all, **Home Movies** focussed on the elite in the business, those already firmly entrenched, those who will keep on making films if there are films to be made. It would have been far more worthwhile to hear what students in Canadian film schools think of the present and future.

Missing too were interviews with Canadians like Norman Jewison, Arthur Hiller, Sidney Furie, who left to seek fame and fortune in Hollywood. Their views on the state of films in their native land would have been welcome.

And finally where were the comments from businessmen as to why they do not invest in Canadian films. And where were Michael Spencer, Sydney Newman and Andre Lamy, men of influence in the film industry?

Home Movies was good but not good enough.

Les Wedman
Critic
Vancouver Sun

"...our track record in features is lousy"

Sydney Newman

Home Movies in the *Great Canadian Culture Hunt* series was a fascinating program (film?) which seemed to take for granted the challenge of making a successful big screen movie. One might think it was a snap!

It was useful to consider quotas, levies and government aid but to be frank, I was bothered by its approach of personifying the McLuhanism: that is, we often try to go forward by looking through our rear view mirrors. By this, I'm referring to Gordon Pinsent's closing lines most passionately spoken "our lives are shaped by the movies". They certainly were in Gordon's generation, and mine, but I'm not too sure that it's true today. While it is true that big sums of money are made by one out of 10 features, the hard facts are that cinema attendance in all western countries has declined disastrously and, in many countries, the decline continues. It would appear to me that it is television that has supplanted the big screen in shaping our lives. (God help us!)

I wish the program had delineated more clearly the reasons Canada needed a feature film industry. Was it to shape minds? To make a buck? National pride? Resentment against foreign ownership and expression? Creative opportunities as well as a livelihood for thousands of Canadian writers, directors, actors and technical people of all sorts? Glamour?

The program was not clear on basic objectives and consequently got stuck in the rut of foreign ownership and blinded itself to other options open to us.

Sure, we must plow some of those profits back into Canadian film production! The program was strong on desire but damn light on how to do it in relation to the legislated complexities in our country. The program might have served us better by examining other ways for providing opportunities for creative people to "blow our minds" in cinematic expression.

It was also damn light on how tough and rare it is to be able to successfully marry together all the elements – talent, skill both creative and entrepreneurial – which the Americans with their chutzpah are so good at.

For me, the program helped crystalize some of our strengths. If we don't own the theatres in Canada at least we had one foresight and that is to own our television. Let's use it! If our track record in features is lousy (and with respect, it is) we do have, thanks to John Grierson, one of the world's best reputations as makers of short films. (Maybe it's for history to judge that our feature film fiasco today is his fault – in 1939 he did not create the CFDC but the NFB!)

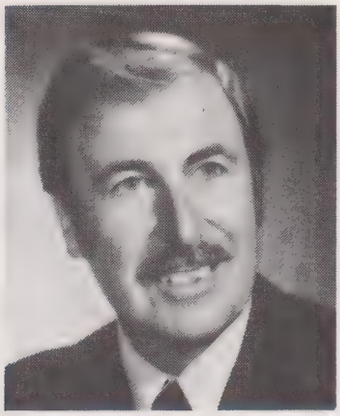
It also occurred to me that the program took no account of the importance of Canada's burgeoning theatre with its creative skills so allied to the dramatic arts. Only when we take all these into account, might we have a better chance of spinning-off our talents into the blue-chip world of the large screen cinema.

Home Movies was a useful program.

Sydney Newman
Ex-producer, film & television
Ottawa

"films that can't compete shouldn't be made"

Charles Mason



There is more than a touch of irony in the CBC showing on St. Patrick's Day a documentary concerning the search for Canadian culture. If any country can be said to have a distinctive and highly visible culture, that country is Ireland. It was obvious from the program **Home Movies** that any national culture this country possesses is still well hidden. It will hardly be found in a feature about American rock star Janis Joplin, even if Canadian theatres were forced to show it by government legislation.

The CBC program illustrated one of the reasons for the sad failure of so many Canadian features to win public acceptance; it set out doggedly to make a statement and in doing so relinquished any pretense of entertainment. **Home Movies** suffered from overemphasis. Was it really necessary to have the Secretary of State say the same thing over and over again? Or was it done intentionally to make him look foolish? In any case, his reference to unnecessary intrusion into the "marketplace" when speaking of a proposed film quota escaped editing, and added a welcome touch of logic: rare to such a controversial subject.

Ted Kotcheff's praise of the British quota and levy system must have sounded too good to be true to the uninitiated viewer. It is too good to be true, since after a quarter of a century of government interference, the British production industry is all but invisible; and British theatres are disappearing faster than Canadian government grants. The casual viewer of the CBC program may well have asked, "If the strength of the American film production industry is so overwhelming, how much help did it get from the U.S. government?" The impression obtained from **Home Movies** was that all its help came from Canadian authorities.

Canada undoubtedly possesses many talented film people, but John Bassett Jr. made a good point when he said that Canadian films that can't compete shouldn't be made. The fact is that Canadian films are being made, and with large budgets and getting international distribution. It is strange that people like Harold Greenberg and David Perlmutter weren't even mentioned in this program. Was it because they are doers not talkers; and it would have ruined the program to show successful Canadian feature film producers? In the end, one picture is still worth a thousand words; and this air time could have been better used in showing a good Canadian film. Canadians willingly spend $200,000,000 annually to see movies; and $400,000,000 unwillingly to support the CBC. Untrue? Then look at the television ratings in those areas where the CBC has commercial competition. Private enterprise will beat government-legislated entertainment every time; and that's where Canadian culture sits. Is it any wonder that the CBC program preceding **Home Movies** was titled **Dam, The Beaver**?

Charles Mason
Odeon Theatres Ltd.
Toronto

"...intelligent airing of our problems"

F.J. Quinn

Reference CBC Canadian film program, Wednesday night, I think first we should all give a cheer for the CBC and Producer Robertson for putting the program on, but when one realizes the simple statistic that $200,000,000.00 was spent last year in going to the cinema by Canadians, you also realize the impact of film on the public. There has to be an audience out there somewhere.

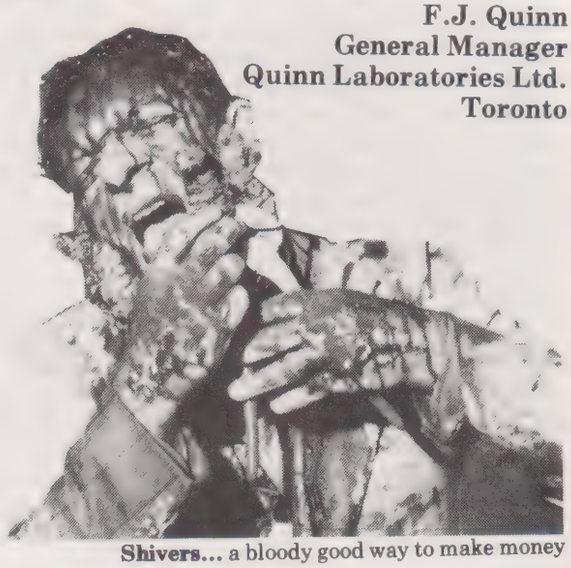
Not very much was said by anyone that wasn't said before, but probably more of the right people heard it this time. It was pleasant not to hear the raving nonsense one seems to get once a year or so from certain quarters.

We have always been blessed with great politicians in the Secretary of State's office who promised us everything from cessation of NFB's activities in production of other government department films (some eight or ten years ago), to politicians who promise unenforceable handouts from the exhibitors. This time we seem to be blessed not only with a politician, but with one who isn't overburdened with the brights.

If I were to ally myself with anyone's opinion that seems to have the most sense it would be with Hofsess who very sensibly supports "commercial" filmmaking being funded without shame by the CFDC in order to allow us to be able to support the making of less commercials and more cultural films. We simply cannot have one without the other.

The more intelligent airing of our problems as a group trying to be an industry we get, such as last night, the more likely we are to obtain some real moral support among our fellow Canadians.

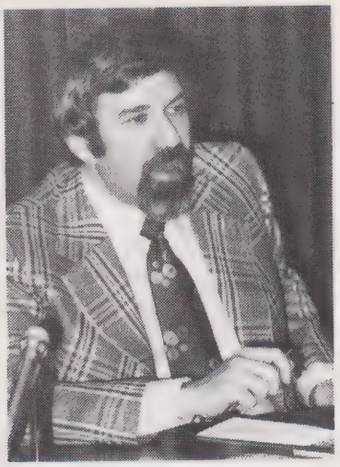
F.J. Quinn
General Manager
Quinn Laboratories Ltd.
Toronto



Shivers... a bloody good way to make money

"...depressing, downbeat little pictures"

Paul Morton



In assessing the *Great Canadian Culture Hunt* it is regrettable that the primary focus of the show was a rehash of the very valid and real complaints which existed about the situation in the past, further trite statements by Sandra Gathercole, and simplistic preaching by Gordon Pinsent.

What's done is done. I can't defend or excuse the actions that have taken place in the past, but it would be interesting for once to see a discussion on the subject of feature Canadian films devoted to the future. Gordon Pinsent argues that the entire system is set up to sell foreign pictures. Perhaps he should consider that we, as commercial theatre operators, are set up to sell pictures, period. A critic, Bob Fothergill, blames the audiences who are not prepared to accept the filmmakers who want to make serious films. There is a market for serious films, but it is not the commercial market that thrives on and desperately needs entertaining films. Gordon Pinsent again voices the old argument that bad American pictures play while good Canadian pictures remain on the shelf. I beg of him to tell me one Canadian picture that has any chance of success at the box office, which has not played in the major Canadian markets. George Destounis and John F. Bassett perhaps put it best, in the limited exposure they were allowed, by espousing the point of view that "commercial films should be allowed to compete", and those pictures which have no chance of commercial success, should not be made. If there is a desire to make non-commercial pictures, let them be financed by the government, but don't put them into the competitive commercial mill where they are doomed to failure and used as further examples of why Canadian pictures won't do business. There is a place for them, but it is not in the commercial theatre.

The statement was made during the course of the show that Canada makes curious films that nobody wants to see. In support of this the Honourable Hugh Faulkner, differing with Sandra Gathercole, does not appear to place the responsibility for this situation with the distribution and exhibition system, but recognizes that ultimately it is the filmmakers who will determine their own success or failure. He, however, supported the pleas of the Canadian filmmakers by demanding and getting a quota from the two major circuits in Canada, but this does not solve the problem, because before a quota becomes a rational alternative, there must be an excess of unplayed Canadian films. Again, as in the past, I challenge the Honourable Minister to name me any decent commercial Canadian-made film which has not played.

Perhaps the root of the problem is the failure by so many people on the Canadian production side who appeared on the show to recognize the basic nature of the film exhibition business. Don Shebib speaks of the system being against Canadian filmmakers because they are Canadian and they are small. Unfortunately, the audience is the "system", and the filmmakers must recognize that certain merchandising and entertainment ingredients are what attracts them to pay their money at the box office.

George Anthony complains that with all the talent and stars we have in this country more films should be made: I believe that Mr. Anthony knows the difference between talent and stardom. Stars do not necessarily have to have talent, but they do have that undefinable *something* that makes people want to read about them, know about them, and most important – pay to see them. That, perhaps most of all, is what is lacking in the Canadian industry. We have virtually no stars, either as actors, actresses, writers, or directors. Talent, Yes, but stars, No.

For the future, if there is to be a film industry in Canada, it will have to be done with the co-operation of all segments of the private sector together with government. The very problem referred to on lack of stars is something that must be corrected. The CBC, a Crown Corporation, provided the vehicle for further criticism of exhibition and distribution, but where have they been when we have asked for the support in publicizing of a Canadian picture? Where have they been when the additional money of an advance sale to TV would allow a picture to be made? Where are the magazines and newspapers who could be publicizing Canadian films, and, again, stars and their activities, both on and off the screen? It is vital that there be progress in these areas if there is any hope of selling Canadian pictures.

Goin' Down the Road... a difficult one

However, the greatest problem is still how to finance a Canadian motion picture. The CFDC, as it is now constituted, has been a failure and will continue to be so, as it attempts to be all things to all men. Let the CFDC work with the National Film Board in the area of non-commercial motion pictures suitable for the educational market, television, or for whatever other purposes the government chooses to finance pictures. But do not expect commercial theatres to play these. On the other hand, take the government out of direct financing of commercial pictures, let them provide tax incentives to private capital by extending capital cost allowances past the 100% mark. There is no magic in that figure and there is nothing to preclude capital cost allowance from being at 115% or 125% for a few years as an experiment. This would not cost the government any more than they are currently spending with the CFDC, but it would stimulate private capital, and the ability and creativeness of the people who manage it, and bring them into the field of film production. What's wrong with trying some new approaches? The old ones haven't worked, and the quotas won't work, but not for the reasons that Sandra Gathercole believes. Pictures are now being financed and made in this

country, but only by the competent and commercial filmmakers, the others who have failed, and will continue to fail, are asking the government to legislate ability; it won't work! What must be done is to develop further sources of financing that will allow more pictures to be made that are exciting enough to get people to pay their money at the box office, not only in Canada but in other parts of the world. For too long we have been attempting to make the depressing downbeat little pictures that nobody wants to see in our country or anywhere else. What we need for the future is not a film industry for Canada, but a film industry in Canada.

Paul Morton
President
Odeon-Morton Theatres Ltd.
Winnipeg

"And who will come to look?"

Harry Gulkin

The *Great Canadian Culture Hunt* is on. This time the quarry is movies, *Canadian* movies. Our movie men earnestly though modestly (very Toronto) wave their Etrogs and lament that their countrymen don't come to see Home Movies.

Could it be that Canadian filmgoers in their infinite wisdom prefer to leave Home Movies at home? Maybe our movies, Etrogs aside, are kind of lousy. After all, we've only been in the business seriously (quantitatively that is) for about six years.

No! No! No! protest our filmmakers, critics, and self-anointed cultural nationalist spokesmen. It is the inequity of the distribution system that is at fault, not the inadequacy of our films.

The distribution system is certainly inequitable but surely our human perceptions have not been so dulled by nationalist bleating that we cannot understand that our English-language movies (apart from a few notable exceptions) *are* lousy.

What Canadian movie men and women should be discussing, and more to the point *doing*, is improving their movies. How about importing a few experts for a time? It might help. Remember John Grierson?

Sure, we need quotas and we need levies. But to what use will we put that levy money, and what will we put on those hundreds of screens for four weeks a year? And who will come to look?

Harry Gulkin
Producer
Lies My Father Told Me
Montreal

The Canadian Movie They Forgot to Mention

Strange that the producer and researcher of *The Great Canadian Culture Hunt* - **Home Movies** were unaware of or chose to ignore what has been achieved by **Lies My Father Told Me.**

The Prime Minister of Canada, who is surely not as close to the film scene, expressed his awareness as far back as Feb. 17 in a congratulatory letter to the undersigned.

Some of the salient facts about **Lies** that would have been of interest to Canadian filmgoers watching the program:

Recognition of Quality:

- Winner of Hollywood Foreign Critics Award (Golden Globe) as Best Foreign Film of 1975. Other nominees were: **The Magic Flute** (Bergman); **Special Section** (Costa Gavras); **And Now My Love** (Lelouch); **Hedda** (with Glenda Jackson).
- Winner of Grand Prix (Golden Venus) Virgin Islands International Film Festival.
- Winner of Christopher Award (Awarded by a New York Catholic lay media organization).
- On 1975 Ten Best List of *National Board of Review* and several other publications.
- Academy Award nomination for Best Screenplay.

The accolade accorded by the distinguished Quebec film critic André Leroux writing in Montreal's *Le Devoir* on Sept. 27, 1975: "... the film constitutes a remarkable peak in the history of Canadian film, an important stage in the evolution of English-Canadian cultural life."

Quality and commercial success are not necessarily unrelated phenomena.

Commercial Acceptance:

- International box office gross to date $4,500,000: more than any other Canadian film to date. General release only started in February when the film played in 52 New York City theatres for four weeks.
- 20th week on *Variety's* list of the 50 Top Grossing films. Was 7th on list for two weeks. Will probably climb higher.
- Has played in Canada, USA, Israel and Australia. Just opened in Norway, Denmark, Thailand and Uruguay. Further openings scheduled in coming weeks and months.

Harry Gulkin

"...more to the film industry than features"

Harold J. Eady

We watched the CBC show last night on the Film Industry in Canada and as requested, I am forwarding some comments.

First of all, there is a great deal more to the film industry than features and unfortunately the show last night concentrated primarily on that aspect of the industry. One comment made during the show referred to French-Canadians' support for their feature films. I believe there is support to any film, as long as it's entertaining, whether it be French or English-Canadian or from Hollywood.

In total, the program was not overly impressive, particularly because Gordon Pinsent and George Destounis were cast in too formal a setting.

However, one of the bright lights of the show was Budge Crawley, one of Canada's pioneer filmmakers, and a joy to behold in seeing and listening to his comments.

I trust these few comments will be of assistance.

Harold J. Eady
President
Canadian Film and Television Association
Toronto

"Well-intentioned but terribly over-centralized..."

Tom Radford

Thanks for small blessings, CBC, but thanks all the same... after all CTV was playing **Dirty Harry** in the same time shot.

But I'm curious to know why Toronto should again have been chosen as the measuring stick for the Canadian industry, especially at a time when production in other parts of the country is in many ways as interesting and as vital. The problems of the program were the problems of the CBC itself, well-intentioned but terribly over-centralized, struggling to represent a Canada it has lost touch with.

Surely the importance of **Les Ordres** goes far beyond the fact that it closed in Toronto after two weeks? I'm interested in how it did in Quebec, in how it did in an independent theatre in Regina.

I'm tired of hearing Don Shebib bellyache about how small-time it is here, or having Peter Pearson or John Bassett tell us that **Paperback Hero** is a beautiful film about western Canada when it isn't. It's a Toronto film, made from and for a Toronto mentality. Shebib's attitudes may be valid in "his" context but let's not call that the "Canadian" context. Did the Czech new wave or the Swiss new wave rise because they were "big-time" in the sense he talks about, in the American sense?

Where in the program was the Quebec experience? In many ways I think we have more to learn from it than we do from Toronto. What of the whole CFDC low-budget program?

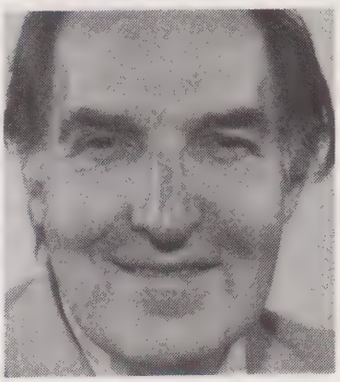
Where was Vancouver? What of the $800,000 feature CTV and Alberta producers are currently shooting in Alberta? What effect will the regionalization of NFB production have on young filmmakers across the country, many of whom will be an important part of whatever future the feature industry has in this country?

There are many fights going on in this country in the name of Canadian film, and for many of us decentralization is first and foremost. That fight is well advanced and it astounds me that whoever put **Home Movies** together could ignore it. Winning a tough quota system is as important an issue for a filmmaker in Edmonton as it is for one in Toronto. We must work together. Toronto is important, but not by itself. A program which doesn't give you any sense of what is happening in the rest of the country ultimately does whatever cause we must fight together a disservice.

Tom Radford
Producer, NFB
Edmonton

"...how severe our shortcomings are"

Gerald Pratley



Home Movies. The title is unfortunate. Too many people are inclined to think the standard of most Canadian films is even worse than that of most 'home' movies! The director seemed bent on injecting a fast pace and 'filmic qualities' into the proceedings: Don Shebib is expected to discuss the matter deeply while changing gears and watching the traffic, Peter Pearson stops and reflects while coaching his swimming star, Don Owen talks and follows his camera, and only Michel Brault stands still for a moment while contemplating the issues. We surely needed nothing more of **Janis,** and Bassett, who would sell his grandmother for a US dollar bill, might well have been forgotten. George Destounis told us that Canada was number one in America's foreign market, which, by implication, shows us how severe our shortcomings are, while Hugh Faulkner proved once again that the government is petrified of US big business. What stands out from the rushed proceedings are the remarks by Fulford, who quite rightly points out how growing up with American films has affected the attitudes and outlook of Canadians everywhere; the well-spoken and irrefutable

comments of Sandra Gathercole; and the quiet, convinced and deeply-felt delivery of Gordon Pinsent. He alone is proof of the fact that we have artists to be proud of and who should have wider access to the public.

Gerald Pratley
Director
Ontario Film Institute
Toronto

"No Good, Don't Print"

Phil Auguste

The reference is, of course, to the slate used in one of the old movie excerpts shown in the CBC's **Home Movies** in the *Great Canadian Culture Hunt* series, and not to this article. However, you may feel differently after reading it!

It was the second time within three days that I had had the opportunity to watch **Home Movies** and it was also the second time I was struck by the significance of a Canadian actor and writer, Gordon Pinsent, appearing in what seemed to be an empty theatre vestibule. Perhaps the producer intended the scene to serve as an indication of Canadian moviegoers' usual attitude to Canadian movies in general?

Before I proceed with further observations, let me say that I considered it to be an excellent program and essentially truthful and entertaining throughout. I felt that most of the participants were completely honest in their opinions even when naturally biased and sometimes misguided.

To return to the reason for selecting the above title, my impression, after seeing many Canadian movies, was that the reverse of every slate should carry the 'no good, don't print' instruction and that it should be used far more often, sometimes for complete movies. From a consensus of opinion, it seems that we lack producers and directors sufficiently experienced to do a first-class job. There are, of course, exceptions. I'm not going to be specific, but most of us know which is which. Unless one has been fortunate and able to gain experience outside Canada, then the main problem is lack of suitable opportunity to gain that very necessary experience. This would seem to be the main reason for making the program in the first place and I hope that, somehow, the message will finally get through to the people who are in a position to do something about it.

Generally, I believe that Canadian movie makers are too introspective and lacking in enough daring to grab that essential world market. Perhaps again, that is something that will come with more quality experience. Another criticism I have often heard is that there is too much talk in Canadian movies and not enough action; too much art and not enough craft. To create a strong industry we must make films with an international appeal. It is not enough to appeal to Canadian audiences only; and we can't even do that now! I believe the world will be interested in Canadian stories only after we have achieved an acceptable reputation as filmmakers. Perhaps Ted Kotcheff made something of a breakthrough with **Duddy** but he has been fortunate in gaining his main experience outside Canada. Whilst on the subject, I have to ask why he felt it necessary to bring in a cameraman and film editor from England? Although we are usually lacking in film leadership, we have very experienced cameramen, film editors and talent available who are invariably underemployed. I observed very good craftsmanship in **Duddy** but nothing that couldn't have been done equally well by Canadians. Obviously, attitudes have to change within the industry as well as audiences and government.

Regarding voluntary quotas and levies, let us not forget that the first consideration of both Famous Players and Odeon must be to their shareholders and that any benefit that may accrue for the Canadian film production industry is purely incidental. For that reason, I don't believe that voluntary quotas or levies will achieve any more for us now than they have in the past. The only thing to do that is making good movies that people will happily pay to see. That's why we need help from legislation; the government must act as a catalyst and cut down on some of the talk and get some real meaning to that first word of any take, "action." Let's face it, the voluntary $1½ million is not enough to make even one really good movie and four weeks screen time a year is completely inadequate.

Finally, as a resident of Ontario, the "Province of Opportunity", when do we get our share of opportunity?

Phil Auguste cfe
President
Canadian Film Editors' Guild
Toronto

Duddy made a buck... for himself and for the industry too

"...the killer instinct for exploitation"

Keith Cutler

We were naturally disappointed that the West did not share proportionately (both blame and credit) in the survey of filmmaking in Canada. After all, we do have the best people and facilities next to Toronto in the English-language industry.

In general, the program had a pronounced "inside-out" feel about it. It was a pretty thorough rundown of all the facts and fictions about our industry that we have encountered in print and at seminars and, in fact, anywhere industry people try to express their mutual concerns.

But how much of that means anything to the general movie-going, television-watching public? I wonder how many we held past the first few minutes of the program to where Sandra Gathercole began doing such an excellent job of relating the industry to the Canadian consumer. And of those who did sit through the hour, how many still say "when they make good Canadian movies I'll go see them, not before..."

We have missed the point so well-known to the Americans that they take it for granted. Distribution of motion pictures is an exercise in exploitation. A good picture will not sell itself. It takes promotion... money... energy... money... inventiveness... money... a sense of theatre... and money.

For every production dollar there must be an exploitation dollar. We have started at the wrong end in Canada. The first concern of a commercial film producer must be to ensure that people will walk up to the theatre box office with three or four dollars each, ready and willing to see the film that is playing... regardless of where it was made!

There are many reasons Canada does not have a thriving film industry. Most of them were indicated in Wednesday's show. What we did not talk about is that quality that makes the U.S. respected and feared throughout the film world... the killer instinct for exploitation.

But then that isn't a problem unique to the film industry, is it?

Keith Cutler
President
British Columbia Film Industry Association
Vancouver

"...so biased in the message"

Len Herberman

I was fascinated watching the T.V. program **Home Movies** last night. Fascinated because it was so well done, so very interesting and yet so biased in the message to its viewing audience. Just about everyone interviewed seemed so amazed that with the great and wonderful movies produced today in Canada, and with the great talents available in Canada, Canadian movie production was so limited and those films that were produced should receive such a limited play in the theatres of Canada.

As an independent Canadian distributor, I would like to make a few comments on **Home Movies,** and its message as I received it. Before doing so, I want to make it perfectly clear that I am very strongly in favor of seeing a feature film industry in Canada, and in that end have not only distributed Canadian films, but have also invested in such films as **Shoot, Find the Lady, It Seemed Like a Good Idea at the Time, Second Wind,** and **Why Shoot the Teacher.** Ambassador Films is also co-producing two films this year this year in conjunction with Amicus Films of London, to be shot in Toronto, with a combined budget in excess of $2,000,000.00.

The problem as I see it is that the film industry is a combination of two basic interests, each one as important as the other, and yet highly incompatible with each other. That is to say it is a combination of the business world and the creative world. The business end is concerned with the financing, the distribution, the advertising and with the end result, the profits.

The creative end is concerned, as it appears to me, with its self-expression. The incompatibility between the two becomes evident as in most cases the members of the artistic world cannot comprehend that distributors, investors etc., require a profit at their end in order to continue distributing and investing. After all, why should I as a distributor invest $30,000 to $50,000 to distribute a film whose subject matter or treatment is of no interest to anyone other than the director who made it?

In the few cases where I have distributed such a film with the obvious results, the filmmaker then expounds as follows: "I had a bad distributor who put the picture in the wrong house and didn't advertise it properly." In all truthfulness I have never met a producer who made a bad picture, only bad distributors, and I have discovered a lot of bad theatres.

Now let me talk about Canadian talent. I basically agree that we are fortunate in having a great number of talented artists in Canada. As a matter of fact we have some great talent in our country. Unfortunately in many areas we do not have the know-how to implement this talent. Instead of squandering millions of dollars of taxpayers' money by allowing novices to make films we would be far better off using these dollars by means of grants to allow our talent to apprentice with experienced filmmakers from around the world in order to be able to combine knowledge with talent.

In closing I would like to make one more point. Our filmmakers seem to think the word "commercial" is obscene. They also seem to think the phrase "American made" an obscenity. I would like to point out that American films, good or bad, try to be commercial. They recognize that few films recoup their negative cost in the country of origin and in order to sell films on the world market, they study these markets and try to produce films which appeal to the masses. This apparently is beneath Canadians who do not seem to understand that pictures do not make money because they are American or lose money because they are Canadian. They win or lose strictly on whether or not they are commercial.

Len Herberman
President
Ambassador Film Distributors Limited
Toronto

"...a pretentious hour-long program"

Evelyn Cherry

The program was irritating and made one angry... and it should have been the *issue* that made one angry.

One week ago the series opened with a powerful statement about Canada's cultural situation. What followed was a pretentious hour-long program purporting to be about the feature film industry... evading, rather than confronting its subject.

Quoting one young viewer: "I'm not interested in listening to what seemed ten hours about nothing, and most of it was. It's a lot of fun doing that for fun; but this subject was *important*. ... it was a half-hour stretched into an hour."

And, sadly, there was real material in there for a good

hour; the remarks of Gordon Pinsent revealed that without doubt. He seemed, in this program, to be squeezed back into a corner: quite different from the earlier program a week ago.

It floated around; it opened a crack to vital knowledge, then closed it to go off into scenes taken from "great" Canadian movies... with no apparent purpose.

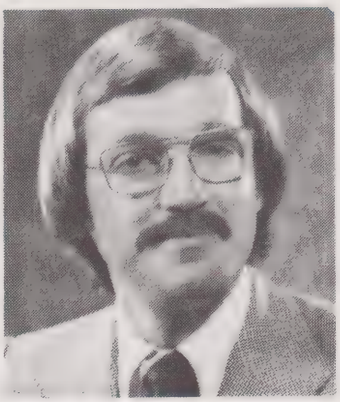
It would seem that it can but add to the general feeling of frustration throughout Canada in this search for a way to define our very distinctive culture... and in the search for a clearly stated purpose for filmmaking in Canada.

Often a program such as this kills the potential for the subject to be brought up again. Is there hope, we ask, that a serious look could be taken at *Canadian* filmmaking in Canada, with, say Gordon Pinsent and Sandra Gathercole, backed by people from across the country who are vitally concerned in cinema as related to the culture of our country; ... in which the *Why* of things would be discussed fully; ... in which TV distribution, provincial jurisdictions, dramatic series, etc. would be discussed;... in which the controversial subject: *What is a Canadian film?* in discussion, might well reveal much of the uniqueness of our Canadian culture?... Is this possible? And, if not, why not? Why not come out with the reasons why things are as they are? It's going to happen one of these days, and it might as well be now.

Evelyn Cherry
Producer and filmmaker
Regina

"...legislation will do little or nothing"

William Soady



The CBC Program *Canadian Culture Hunt,* the second, in a three part series, dealing with Canadian Movies was shown on Wednesday March 17th. The Editor of **Cinema Canada** asked if I would give my opinion of this show from a Distributor's point of view. I found the hour-long show very informative and most entertaining although I must say it was very biased in its point of view, in that it always continued to criticize distribution for the failure of Canadian Films. However, no distributor was asked for his opinion at all whether the distributor be American or Canadian. Sandra Gathercole, who seems qualified in all aspects of the business did go into a brief explanation of how films were distributed in Canada and made the statement that the American Distribution Companies are virtually guaranteed theatres for every motion picture that was brought into Canada. If only this was true, it would make my job so much easier. Even though Universal has distributed some of the larger, more successful films in the past, and hopefully will continue to do so in the future, if they make a bad film or a film that is not accepted by the public, the theatre owners of this Country and for that matter, every Country in the World whether they have large chain affiliations or are independents, will not play the films. Exhibitors want to play films that will draw people to the theatres and of course make money for themselves. If a film is good and received well, there is no problem whatsoever in getting this picture dated in the theatre chains of this Country.

The main thrust of the program was that if quotas were enacted in Canada, we would have a viable Motion Picture Industry and the public would automatically go to every Canadian Film. Of course this is ridiculous, you cannot legislate people to pay $3.50 to see something they have no desire to see. If the picture is good, the public will support it whether it be Canadian, American, Italian or French. I don't think that there is any question in anyone's mind that there is a great quantity of good Canadian talent in Canada available to make motion pictures as has been proven by some of the successes namely **Duddy Kravitz, Mon Oncle Antoine, Goin' Down the Road** etc. and these films have been accepted without quotas. In spite of what some politicians in this Country would have us believe, the "Free Enterprise System" in Canada is not dead. Canadian films should be able to compete in the international market place if they are going to be successful. Everyone knows that a Canadian Film, no matter how good, cannot possibly earn its money back in Canada. Therefore, it must be successful in other Countries in the World if it is going to make a profit. People that make successful Motion Pictures realize this. People like Budge Crawley, John Bassett Jr. both indicated in the program that the quotas were not the answer to making successful Canadian Films. Yet we kept hearing time and time again throughout the program that the quotas were the only answer, and of course, the justification for a quota is that films are a cultural expression. While most films in cinemas today, although they are entertaining, I debate the fact whether they have any cultural value whatsoever. The biggest grossing film of all times now is **Jaws** in which, although most entertaining, I fail to see any cultural merits whatsoever. Everybody seems to think that all films that are made, "make money". This is just not true. The Motion Picture business is and always has been a very high risk business. The number of films that fail at the box office is staggering. Some of these films have been critically acclaimed world wide and have even won awards, however the public in their own wisdom are the ones that must decide whether to lay down their $3.50. Motion Pictures are an international item that appeals to the masses. If a film is entertaining and arouses the curiosity of the public, the filmmaker is guaranteed a ready outlet in any Country in the World whether his film be Canadian, American, English, Italian or French. Canada within its own borders cannot support a Canadian Film Industry but it can produce films that are accepted both in Canada and the other major markets of the world as has already been proven. However every film that is made is not going to be a success at the Box Office and no form of quotas or legislation is going to change this. Making a Canadian film with broader audience appeal can virtually guarantee a successful film. The onus then, in my opinion, is on the filmmakers of Canada, to make publicly acceptable films that can compete in the market place on their own merit. Quotas and legislation will do little or nothing to further the fortunes of the Canadian Film Industry.

William Soady
President
Universal Films (Canada)
Toronto

"Try rats eating babies"

Peter Bryant

As for me, I thought that it was great... but I don't know what to say. The one thing that impressed me is that the program will do more for the efforts of filmmakers than all the briefs put together, because it gets out there to the public, and that has been perhaps the hardest thing to do. The program was also entertaining (I thought) and the clips used well selected. I don't see how someone watching could not learn and sympathize. Bassett should have made a comparison with the Canadian Football League rather than with hockey. Hockey players is about all we have to offer. The CFL keeps the Canadian game a little Canadian by having a *quota* on American players. I have long thought that asking the government to guarantee us 4 weeks in our own theatres is the most incredible thing of all; whose country is it anyway? What people mean when they say international is really American. The Italian, Swedish, French films we are lucky to see aren't really hurting us. American films, like American culture, is predominantly one of violence, exploitation and fantasy. When we say international we really mean sex and violence. These are the films that are in the way, not the art films, or cultural films. The more meaningful American films have their own problems (in getting distribution), and they too are welcome.

The fact is the newest big hit will be the snuff porn movie. Plenty of real sex, real violence, international appeal. Box office does not always mean something is meaningful, worth doing. Failure does not always mean a lack of quality and entertainment. The truth is so many films are aimed at the lowest common denominators (prurient interest and vicarious thrills being a couple) that I really don't think it is that hard to make a commercial movie. Try rats eating babies. Maybe John Hofsess will find something in it, since he seems to accept whatever the public will buy as the *de facto* definition for quality or worth. If that were the case we wouldn't need critics; we could look at the figures.

The program was good, but it would be nice to see some new faces. I'm beginning to think the Canadian film industry is made up of six people, two directors, Shebib and Pearson, two critics, Fothergill and Hofsess, one exhibitor, one spokesperson and a bureaucrat. It was nice to see Budge Crawley on the show. Let us hear about the other filmmakers in the country once in a while, particularly the ones who live outside of Toronto – or is there an outside to Toronto?

Peter Bryant
Director of *The Supreme Kid*
Vancouver

"big brother below...phobia"

John Dunning

My only feeling after seeing Wednesday night's program was one of despair. It seemed like half the people talking were never directly connected with filmmaking, film distribution, or film exhibition, but they did have strong opinions on what's good for the industry and the Canadian public at large. Maybe given their head they can eventually lower the industry to the level that the publishing industry in Canada has now reached. By feeding on the big brother below the border controls us all phobia, the clique has successfully repressed its outside competition and now we're left to the tender mercies of *Maclean's* and *Saturday Night*. I'm always afraid of people who know what's good for me – it usually ends up being very good for them.

John Dunning
President
Cinepix
Montreal

"...didn't pull their punches"

Sandra Gathercole

I think **Home Movies** is the best thing CBC has ever done for the Canadian film industry because it is the only thing CBC has ever done – on network prime time – to explain the industry to Canadians*. Given that most Canadians are more bewildered than aware of what's been going on with the CBC and $25 million of their tax dollars, such a program was long overdue.

And more credit to CBC, when they did get around to focussing on the film industry they didn't pull their punches. The message of **Home Movies** was clear: we are culturally colonized and our exclusive diet of foreign movies over the last fifty years has a lot to do with how it happened. The program could have done nothing more than tell a few million Canadians that there is such an animal as a Canadian film industry (which would no doubt have been shocking news to many of them), and startle them with some of the more grotesque facts on the extent of American control of our theatres. But it went beyond that to draw some pretty strong conclusions about the talent and energy of Canadian filmmakers who are trying to build their own feature industry against a foreign controlled distribution/exhibition system which is in conflict with their goal.

I thought the program had some nice irony. George Anthony pointing out that the films wouldn't go to waste on the shelf if your mother was running the country. And then there was George Destounis giving, on air, a classic definition of a combine as he described how the system really works. What a difference between Mum and George.

Home Movies was designed to inform the public about a complex situation. It focussed on the feature industry in English Canada and didn't have time to do justice to Quebec, the NFB and regional production. But it probably helped Canadians to make some sense out of the squeals and yelps of complaint which have been coming out of the industry for years.

One viewer was so outraged by what he learned that he called the producer and said he wanted to know what he, as a film consumer, could do about the situation. That's the spirit. Let's hope CBC's **Home Movies** spread it far and wide across the country.

Sandra Gathercole
Chairperson
The Council of Canadian Filmmakers

** On Oct. 12, 1975, the CBC's French network, Radio-Canada, presented an hour-long documentary on the state of the film industry in Quebec. Ed.*

"...a group of whimpering malcontents"

Fil Fraser

CBC's attempted analysis of problems within the Canadian feature film industry left me feeling embarrassed and angry; embarrassed at the portrayal of this industry as a group of whimpering malcontents looking for someone to solve their problems, embarrassed at the poorly written script that Gordon Pinsent had to read, with what was to me obvious discomfort. I was angry that so much of the tone was set by critics and others who have nothing to do with the making of films, and angry at the negative tone of the entire piece.

My guess would be that most Canadians watching the film would wonder why anyone should do anything for Canadian filmmakers. As a television production, the program was sloppily edited and lacked continuity. It did no service to people who are looking for support to make films in this country.

At the moment, I'm too busy producing my film to indulge myself with this kind of crying.

Fil Fraser
President
Fraser Films Ltd.
Edmonton

"...to reinforce ...pre-conceived ideas"

Anthony Ross

I watched the second edition of this series with considerable interest, for two reasons. First, I wanted to see if a case could be made for unique *Canadian* films, and second, I wanted to see if the economic facts of the industry would be presented fairly, if at all.

Unfortunately, I struck out on both accounts. While the footage of the few Canadian films which made it at the box office were entertaining, little was done to indicate why they succeeded where dozens of others did not. (The answer is a mixture of quality, universal appeal and good entertainment value.) And, as is so often the case these days, the distributors and exhibitors, whose whole existence depends on saleable films, were largely ignored.

True, George Destounis got some coverage as an exhibitor and John Bassett Jr. as a successful financier, but compared to the time allocated to producers, directors, critics and full-time seekers of public funds, this was little indeed. No mention was even made of the fact that

David Cronenberg behind the camera **photo: Attila Dory**

exhibition and distribution in Quebec is more than half independently owned, with no appreciable impact on the provincial industry.

Where were the interviews with Harold Greenberg, Andre Link and David Cronenberg who have made money producing films in Canada? Or, why did we not hear from the hundreds of talented Canadian actors and actresses who had to go to Britain or the United States to find a decent script or a property with some chance of box office success? Many of them have since become international stars. Or, why did nobody bother to analyze the implications of tax write-off rates on investment in films – in any country, not just Canada?

Mon Oncle Antoine... the first Québécois film to play across the nation

I'm afraid that the problem with most productions on the Canadian film industry is that they are produced by people with a vested interest in a government-subsidized industry, or who simply feel the need to protect Canadians from the influence of the big bad Americans. A few weeks ago, Judy LaMarsh, under the guise of journalistic investigation, threw a distributor (Mickey Stevenson of Astral Films) to the wolves in the ratio of 5 to 1. She did this not to seek the truth, but to reinforce her pre-conceived ideas. Mr. Stevenson is to be commended that he did not blow his cool under such treatment.

Unfortunately, Gordon Pinsent was cast in much the same role as Judy LaMarsh on March 17. It seems that the media is not interested in telling the public the whole truth about the film industry in Canada. One can only wonder, why?

Anthony Ross
Director, Information Services
Canadian Motion Picture Distributors Association
Montreal

Should a Small to Tiny Minority of People Impose Their Seemingly Elitist Demands for Culture on Their Fellow Citizens?

Ardele Lister

If a poll were taken on whether or not the arts in Canada should be subsidized by government, the overwhelming majority of Canadians would most probably be against it. The Canada Council and the CFDC, to name two organizations, could go home.

As long as this is the case, one cannot hope to have any grass roots support for this nebulous entity of which we speak, Canadian culture, which has as its most popular hero, 'the loser'. And without that popular support the arts will always be dependent on the whims of whichever government is in power, and will remain as removed from the life of the average citizen as it is now.

I wouldn't know where to lay blame.

So, finally, to what end would one criticize the one attempt on the part of the CBC to deal with the current plight of the Canadian film industry? I might say I've heard it all before, and unfortunately I'll hear it all again before anything changes.

We have to acknowledge how many people turned to *Chico and the Man,* to *Cannon,* to *Maude,* to **California Split** halfway through *The Great Canadian Culture Hunt.*

And we have to keep believing/working/hoping/living here. Or do we?

Ardele Lister
Filmmaker, editor of *Criteria*
Vancouver

FASTER THAN A SPEEDING BULLET
THE HIGH SPEED ARRI 16 AND WE'VE GOT IT!

CANADIAN MOTIONPICTURE EQUIPMENT RENTALS LIMITED
33 GRANBY STREET,
TORONTO, ONTARIO.
864-1113

Canada's Only Film Bookshop

Cine Books

Largest selection of current cinema books in the world

New Catalogue $2.50

692a Yonge St. Toronto 5

964-6474

Cine Books List

Motion Pictures and the Arts in Canada: The Business and The Law.
By Garth H. Drabinsky.

$14.95

Film: The Democratic Art.
By Garth Jowett.

$20.00

JOIN OUR MAILING LIST.

To continue with our examination of the little-known world of 3-D in motion pictures, author Bertram starts with an explanation of holography, or photography in 3-D with lasers. Last month's installment dealt with the history of 3-D filmmaking, and the perceptual and psychological factors involved. This month, he concludes with projections on the future and reminders of many of the artistic complications of making films with an additional visual dimension.

Let the imagination run wild, and get ready for that big step into the holographic movie. And watch that first step...

film and the third dimension

(part 2)

by John Bertram

Enter the Laser

Holography, holography, holography! So much is being said about this new and complex procedure that it is difficult to put it all into perspective (no pun intended) for the purposes of this report. Nonetheless, the attempt shall be made.

Put as simply as possible (in order that I not get too confused) each microscopic point of a three dimensional object reflects light waves out in ever expanding "wavefronts". These wavefronts interact with each other and form a complex wave pattern. If this complex wave could be reproduced we would have a visual copy of the object itself, in three dimensions, and distinguishable only by touch.

Ordinary photography records only a part of this complex wave pattern: the intensity, or amplitude, of the waves. In order to have a three dimensional image, the "phase variations", or patterns of interaction between the wavefronts, must also be reproduced. But in order to record these on a photosensitive plate, they must first be converted into amplitude equivalents. This is accomplished by the technique of "interferometry", in which a photographic record is made of the interference pattern formed when a plane wave intersects with the complex wave. When this recorded "fringe" pattern is illuminated by another plane wave from the same angle, the original complex wave is reproduced, giving a three dimensional image of the original object. This technique is known as "wavefront reconstruction".

John Bertram is presently completing studies in the film program at York University. His short films, ***A Visit, Christmas 1971, And So It Goes*** *and* ***Future Light*** *have won several prizes in student competitions.*

This is the basic theory for holography; it has existed since the 1940's. It was not until the development of the laser, however, that holography became practical. This is because white light is simply too complicated – when it reflects off an object it produces a complex wave pattern with such a staggering amount of information that no way is known to record it all. Holography demanded a much simpler, pure, "coherent" light whose waves had the same frequency and would remain "in phase", or in step with one another. In 1960, as if to oblige, along came the laser with these very properties.

The basic method for producing a hologram consists in first splitting a laser beam in two. One beam is used to illuminate the object, thus producing a reflected complex wave. The other beam, the "reference beam", is precisely aimed to intersect with the complex wave where it meets the photosensitive plate, thus producing a recording of the interference pattern of the reference beam and the complex wave. No lenses are used to focus the image, thus each point on the hologram records the entire scene though with a slightly different interference pattern. When viewed normally, no images are recognizable on the hologram. But when illuminated by another coherent light beam at the proper angle, the information contained in the recorded fringe pattern in a sense impresses itself onto the new beam and a three dimensional image is seen apparently at the same distance from the hologram as was the original object.

Holograms vs. Stereograms

The effect of viewing a hologram is very much like looking through a window: you can see over, under, and around the image only to the degree allowable by the frame size of the window. Of course, no special glasses of any kind are required to view a hologram.

Holograms are also easier to view than stereograms in that they do not pit accommodation or convergence against stereopsis. The holographic image is viewed with the same cues as would be used to view the real object.

And while on the subject of depth cues another interesting comparison between holograms and stereograms should be made. It concerns the cue of motion parallax. Whereas a hologram exhibits true motion parallax (within the limits of its "window frame effect"), a stereogram does not – in fact it appears to exhibit reverse motion parallax. This is because when a viewer moves in relation to a projected stereogram the foreground objects do not change in their relationship to the background, as each eye is still being presented with the same scene from the same angle. But this is contrary to our expectations and so we tend to see the objects moving somehow in synchronization with our own movements. (The fact that contradictory motion parallax does not destroy our sense of depth is an indication of the importance of binocular disparity.) This difference between holography and stereoscopic photography is significant and I shall return to it shortly.

Holographic Cinema... (?)

Still holograms are one thing; moving holograms are something else again.

In his book **Expanded Cinema,** Gene Youngblood dates the first successful holographic motion picture as taking place in April of 1969 at the Hughes Research Laboratories in California: "... after eight months and many thousands of dollars in equipment, Jacobson produced 30 seconds of film in which one peeked through a 70mm aperture to find tropical fish swimming leisurely in three-dimensional space." But even the problems involved in producing a peepshow at this level are enormous.

First an elaborate system of mirrors, lenses, synchronous shutters, and a specially adapted camera has to be devised.

Because of the "window frame effect", the largest available film format has to be used – a comparatively small 70mm.

Holography demands film with very high resolution which means very low film speeds. But the exposures must be extremely brief as the slightest movement will blur the image, and so lasers which emit great amounts of light in the minutest fraction of a second are required. The amount of power that would be necessary for such a laser to illuminate a room-sized scene for a moving hologram is staggering. And even then the "camera" would have to remain absolutely fixed and motionless.

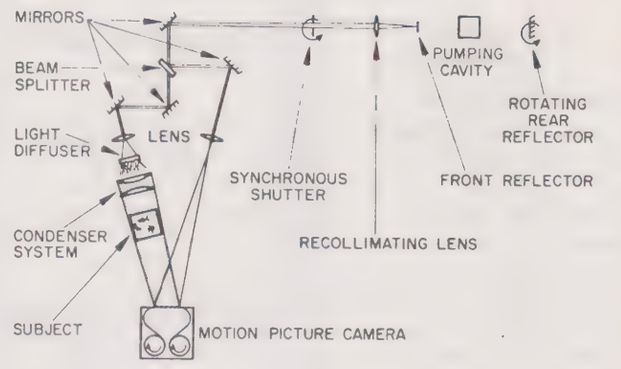
At present holography owes its existence to coherent light. But because coherent light has only one frequency holograms made from one laser are monochromatic. The only laser currently suitable for moving holograms is a pulsed ruby laser which produces a grainy red image. Colour holograms have been made by mixing two or three different lasers, but the result is still far from satisfactory.

Experts disagree on whether quality white light holograms will ever be possible. This means that at least now both outdoor and black and white holography are by definition impossible. This last point in particular would seem to place a drastic limitation on the artistic potential of moving holograms.

But let us for a moment put our faith in science, let our imaginations run wild, and say that these and many other serious problems are all solved (as no doubt most probably will be). Projecting the moving hologram would be comparatively easy, involving only special lenses and mirrors. We would then at last have holographic cinema. Or would we? I am now going to posit that "holographic cinema" is impossible, as it is a contradiction in terms. Allow me to explain.

First I must define what I mean by cinema: I consider cinema to be the selective presentation of moving images usually accompanied by an arrangement of sound. The key word is *selective.* Referring back to the differences in the motion parallax displayed by holograms and stereograms, one realizes that in an audience viewing a stereo film everyone is seeing the same 3-D image, whereas in an audience viewing a holographic film everyone would be seeing a different 3-D image (especially in the case of quite feasible 360 degrees holograms).

I may be old fashioned in saying this but I truly believe that in cinema it is the filmmaker who should decide what images the audience sees, whether in 2-D or 3-D, and not



Schematic diagram of Hughes holographic movie system. Laser is indicated as "pumping cavity"

the audience itself. For it seems to me that film's basis as an art lies in this process of the creative *selection* of images on the part of the filmmaker or makers. A 3-D person looking off at an angle just "ain't the same thing" as a 3-D person staring you right in the face. In this sense holographic film is simply too 3-D for its own good.

Having said this how do we re-classify "holographic cinema"? Electronic theater? Perhaps – it would seem to have more in common with the stage than with the screen. (Imagine **Hamlet** or **Macbeth** performed with real ghosts!) But it may just as well come to be considered as a separate medium in its own right.

Certainly moving holograms will have many applications in science and communications. No longer is it groundless to speculate on the possibility of having a sit-down face-to-face discussion with someone who is thousands of miles away. Laser-based television sets are already being developed. If and when a stereoscopic film system not requiring glasses is developed such movies could perhaps be transmitted and reproduced holographically.

But if moving holograms came to be considered the sole form of 3-D cinema, I believe that the art of film would suffer.

Stereoscopic Cinema

Stereoscopic cinema (or any film system using pairs of images to produce binocular disparity) is not new, but it is largely untouched. And yet even in its present awkward and crude form stereo film has many possibilities for expanding the film artist's potential for expression.

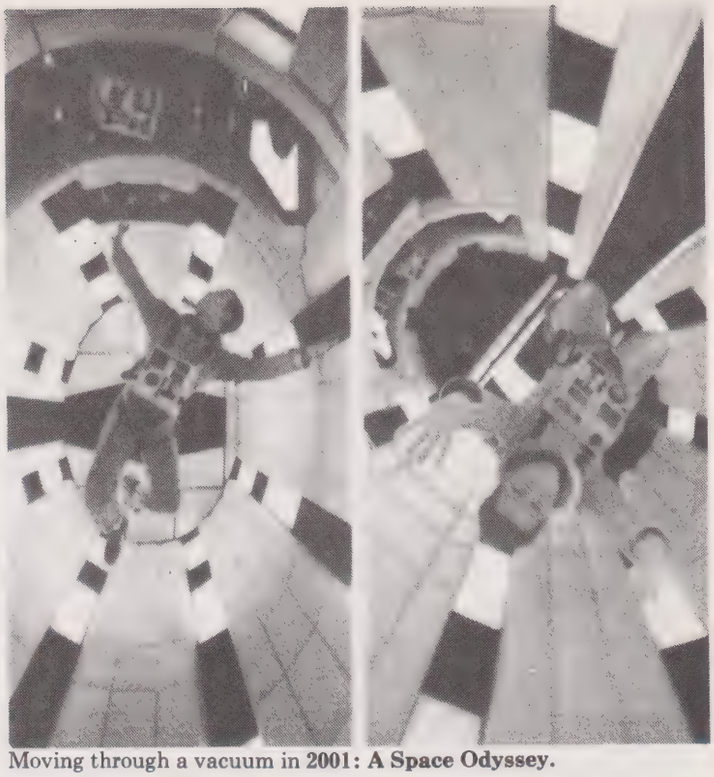
I have recently taken a large number of stereoscopic slides and based on my observations of these still pictures I have extrapolated some possibilities for film.

1) Depth quality: As a general rule the stereo scenes with the strongest sense of depth are those which already have a good sense of depth through monocular cues prior to stereopsis (such as scenes of platforms or streets, which emphasize linear perspective).

2) Viewing pyramid: When viewing any film we see through an imaginary four-sided pyramid whose apex is our eyes and whose lines extend out to the four corners of the screen and beyond to infinity. This pyramid becomes important for stereo films as the closer an object is meant to appear to the viewer the more centrally it must be located in the frame. As that same object moves towards one side of the screen the pyramid will push it back until it finally reaches the picture plane at the screen edge. When the central portion of the picture connects in some direct way with the edge, as in a linear perspective shot, the viewer will tend to see the whole scene as behind the screen.

3) Use of lenses: By bringing in more peripheral vision and exaggerating perspective, wide angle lenses produce very effective stereo shots. Telephoto lenses, which in 2-D flatten perspective, nonetheless produce interesting stereo shots – there is a sense of depth between foreground objects and background, but the objects themselves look rather like flat cardboard cut-outs. One can see how in this situation the zoom lens is invested with even greater power.

4) Separation of images: Normally pairs of stereo images are photographed from positions separated by three to four inches in order to roughly correspond to the displacement of our eyes. But this separation can be varied in order to alter the spatial relationships of the objects in the scene – the greater the separation the greater the binocular disparity and so the greater the depth. This technique can be used to photograph city-scapes where a separation of four inches would have little effect on buildings hundreds of yards away. An interesting side effect is that as the depth



Moving through a vacuum in **2001: A Space Odyssey.**

of a scene is increased by greater separation of the images the apparent size of the scene decreases. And so a city taken with image separation of a hundred feet tends to look like a miniature model of the same city viewed at close distance.

In combination with camera angles this could be used to make one person appear smaller than another. Or it could be used to show the gradual separation of two people by increasing the depth space between them. Or perhaps for special effects a model could be made to appear life size by decreasing the separation of the images.

5) Mixing 2-D and 3-D: Many interesting effects could be obtained by purposely photographing the two images "out of synch". For instance you could have a street corner in which all the buildings and sidewalks were in 3-D but where the people and cars were flat and moving through each other – transparent two dimensional ghosts who didn't really belong in the picture. Or you could have a two dimensional double exposure in which one or both of the images gradually changed (through a zoom lens and/or camera movement) so that they would eventually come together, fuse, and form a single 3-D image.

And just as many films today mix black and white and colour, so too could stereo films mix 2-D and 3-D (as well as black and white with colour) to suggest different times, locations, or states of mind.

Whether or not 3-D films will use a two-image system is not known. But no matter what system is finally developed, the possibilities for its utilization will be limited only by the artist's imagination. I have included these examples merely to suggest a few of these possibilities. The list can only grow longer.

Quo Vadis, Cinema?

> "... the film medium (besides working with the compulsive realism of photography) gives us more of physical reality than any other art. The fact that the cinema presents so comparatively complete a picture of the real world is sometimes referred to by describing cinema as a total art, and it has encouraged people to think that the way to artistic perfection lies in ap-

proaching nearer and nearer to full physical reality. It will be found that the film does, nevertheless, differ enormously from physical reality, and that it is largely in these differences that its artistic power lies. The truth of this may be illustrated by a 'reductio ad absurdum'. Advocates of 'cinéma total' consider the cinema imperfect to the extent that it falls short of complete reality; the perfect cinema they say would attain total reality. But if this dream were realized, then the cinema would *be* reality – and would cease to be art."

Ralph Stephenson and J.R. Debrix, **The Cinema as Art** (Penguin, Baltimore, 1969), p. 57.

Agreed. It was on these grounds that I questioned the validity of moving holograms as cinema.

But then why have 3-D at all?

For one thing it seems inevitable. We began with black and white "silent", went to black and white sound, then to colour, then to wider screens, then to stereophonic sound, and all the while getting technically more and more precise. This ironic trend toward realism in film is difficult to explain. Perhaps it is because so many film goers view the movies merely as an escape hatch from the day-to-day world, and thus the more realistic the fantasy the stronger is their feeling of participation and involvement in it. In this context 3-D movies would seem the logical next step.

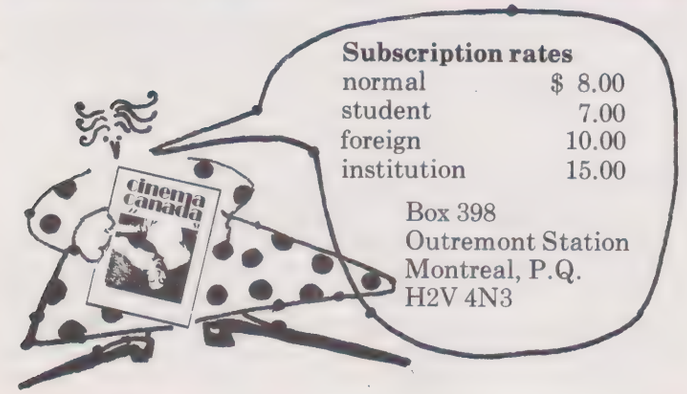
But more importantly let us remember that whatever the reason for these technological advances may be, almost all have added to the artistic potential of the medium. **Citizen Kane** could not have been made in the silent period, just as Kubrick's **2001** could not have been made in black and white. This is not to say that recent films are better because they are more realistic, but simply that every filmmaker must first consider the technology available to him and then work within that technology.

Film after all is the technological medium, and as such its potential for artistic expression grows with every technological advance. 3-D cinema, properly used, would allow the filmmaker (if he so wished) to work with depth in the same way that he works with time, form, tone, and colour.

But if and when 3-D films begin to be widely produced, they will at first again be very sensational and commercial ("See the gorilla jump into *your* lap!"). This will probably be inevitable, due to the higher production costs. Many people will say that 2-D is dead, forgetting that colour did not kill black and white. Others will shun 3-D because of its commercial nature and refuse to see its artistic potential.

Hopefully though, cool heads will prevail in the long run. The choice of 3-D or 2-D will become much the same as the filmmaker's present choice of black and white or colour – mediated both by esthetic and financial/commercial considerations.

In short, 3-D films *will not* revolutionize the cinema. They *will* give the film artist an additional tool with which to work, create, and express. □



Subscription rates

normal	$ 8.00
student	7.00
foreign	10.00
institution	15.00

Box 398
Outremont Station
Montreal, P.Q.
H2V 4N3

More than just an audio/visual house
More than just an animation house
Ms art services ltd. toronto m5v 8s1

410 adelaide st. w. 363-2621

PROFESSIONALS
in all phases of special photographic effects
film opticals of canada ltd.
410 adelaide st. w. toronto (416) 363-4987
vancouver (604) 687-4491
montreal (514) 937-2336

OPINIONS

Yes, We Ain't Got No Heroes

by Ronald H. Blumer

Don Shebib says it isn't worth the fight anymore. People are crumbling about the demise of *Time* Canada and threats to their cable links with Byzantium. Any attempt to Canadianize things is regarded in some weird way as a threat to our hard-won freedoms. (After all, we didn't fight for the Declaration of Independence for nothing!) Why bother with the whole idea of a Canadian cinema anyway? Who really cares?

These thoughts were flashing through my mind as I stood up in front of a class of junior college students and tried to explain why a course in the cinema of Canada should be of concern to them, a trifle more relevant than the Mickey Mouse course they were anticipating. I quoted them both Atwood and Grierson in connection with the whole idea of culture being a mirror. In order to identify ourselves, to recognize ourselves, we need to get an image back and no other country cares enough about us to do this, it's something we have to do for ourselves. As I talked I found myself facing a sea of scepticism. The years of Can. lit. courses, of boring poetry and history lessons, the thousands of hours of American television, movies, and music had taken their toll. I quickly realized that most students regarded any discussion at all about Canada as a colossal pain in the ass. Partly out of curiosity, partly out of masochism, I asked them to write down their feelings about Canadian culture. What I received surpassed my bleakest expectations.

"We have a grey nature, an unopinionated way of looking at things," said one student. Another had a more cinematic vision: "... dreary, dull colourless; often in black and white." "We are less advanced than the United States," complained one student, "music, fashions and movies come here a couple of months late." The most significant demonstration of our failure as myth makers came from a young man who said quite simply, "our history is not glorified with many heroes." The attitude of the class was neatly summed up by an 18-year-old girl whose family have been Canadian for at least five generations:

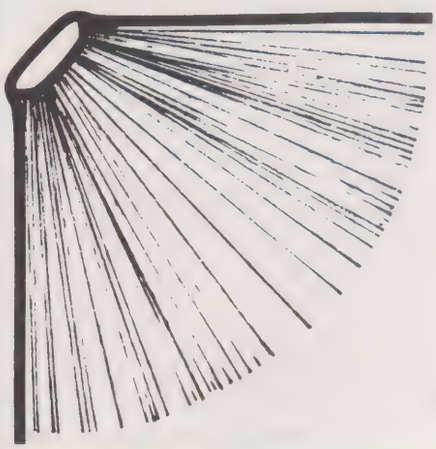
"The word Canadian conjures up for me a picture of intense boredom and drabness – anything dull or mediocre in life. It also gives me the sense of a country with no identity, we are here by some fluke of history or nature. It also reminds me of being forced to digest unbearable Canadian novels in school because people were afraid that the kids were becoming too 'Americanized'. Canadian is a state of mind which jams U.S. cable stations and warns us that we better watch Canadian T.V. or else. A country so incensed with lack of interest in Canadian content that magazines are banned and radio stations forced to play more and more Canadian music. It's a bitter country, mad at itself and blaming others for its failures."

The question I keep asking my students in the course is this, why have we been taught to be bored with our country? In whose interest is it that we should think this way? The answer is blank silence or as Brian Moore put it in *The Luck of Ginger Coffey,* "He doesn't want to talk about Canada. There you have the Canadian dilemma in a sentence. Nobody wants to talk about Canada; not even us Canadians."

AT LAST....

the entire collection of **Cinema Canada** is available in hard-bound volumes.

The copies are limited because of the scarcity of back issues so write soon.



Issues 1 through 7	$45. (limited edition of 30)
Issues 8 through 14	$35. (limited edition of 100)
Issues 15 through 20	$40. (limited edition of 60)

Cinema Canada, Box 398, Outremont Station, Montreal H2V 4N3

SPECIAL EVENTS

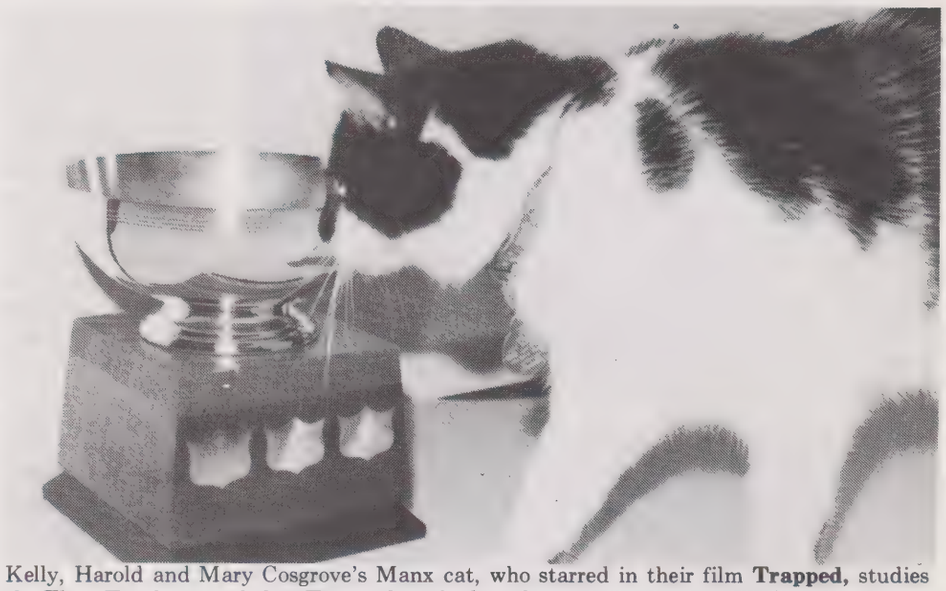
SEVENTH ANNUAL CANADIAN INTERNATIONAL AMATEUR FILM FESTIVAL

The seventh annual Canadian International Amateur Film Festival (CIAFF) will be held in *Ottawa July 21 - 24, 1976.* Screening of films which pass the preliminary judging and reach the finals will be held in the afternoons and evenings of those days in both the Archives Theatre and the Museum Theatre, Ottawa. On Saturday evening the winners will be screened and awards presented, followed by a reception for entrants, representatives of Canadian and foreign governments, leaders in the film world and invited guests.

The Festival is open to all amateur cine productions in 8mm, Super 8 or 16mm which have been made with no commercial purpose or profit in mind and which have not been sold, commissioned, sponsored nor subsidized in any form. The films must also have been produced and photographed by persons not engaged in cinephotography as their main source of income at the time the film was made.

The CIAFF, as its name implies, is international in scope, and each year films are entered in competition from many countries of the world. Many of the entries are Canadian, and Canadians have won a fair share of the awards but never the top one. To date the award for the best film has been won twice by the United States, and once each by England, Malta, West Germany and Italy. Will this be Canada's year?

The CIAFF is sponsored by the Society of Canadian Cine Amateurs (SCCA), a federally incorporated society composed of filmmakers across Canada whose objective is to promote the art and science of motion picture photography and to foster and stimulate interest in amateur films. It should be made clear that there is a vast difference between "amateur" films and "home movies". The latter use a movie camera as an interesting way to record vacations and family events. But the true amateur makes a serious study of cinematography and uses it for self-expression, to unleash imagination, and for the pure love of the art without a thought of financial remuneration.



Kelly, Harold and Mary Cosgrove's Manx cat, who starred in their film **Trapped,** studies the Elmo Trophy awarded to **Trapped** as the best Super 8 film in the 1975 Canadian International Amateur Film Festival

In addition to the contributions of SCCA members, the Festival is supported financially by grants from the Department of the Secretary of State, the Ontario Arts Council, and several Canadian corporations.

Festival Patrons include Norman McLaren of the National Film Board, Gerald Pratley, head of the Ontario Film Institute and well known film critic, Christopher Chapman and Dan Gibson. The latter three are also members of the Festival Committee.

The international adjudicating panel of top-ranking amateur filmmakers and experienced judges includes, among others, Tony Rose, the editor of the English magazine *Movie Maker,* Mrs. Margaret Conneely of Chicago, and Jack Ruddell of Toronto.

The best film in the Festival is awarded the *Festival Trophy,* and the best Canadian entry receives the Molson Trophy and a $300 cash award. In addition, there are awards to the best film in each of several categories, viz. Scenario, Documentary, Natural Sciences (nature), Humour, Animation, Most Original Theme or Treatment, Best Film Promoting Canada, Best Super 8 Film, Best Film by a teen or teens aged 16 to 19, and Best Film by a teen or teens under 16 years of age. Any film may win more than one award. Other special awards may be instituted by the Festival Committee at its discretion, and the judges may award, at their discretion, any number of Special Commendations in the form of Certificates.

Deadline dates are May 1, 1976, for entry forms, and May 15 for films. Write for entry forms and/or for further information to Mrs. Betty Peterson, Festival Director, 4653 Dundas Street West, Islington, Ontario, M9A 1A4. □

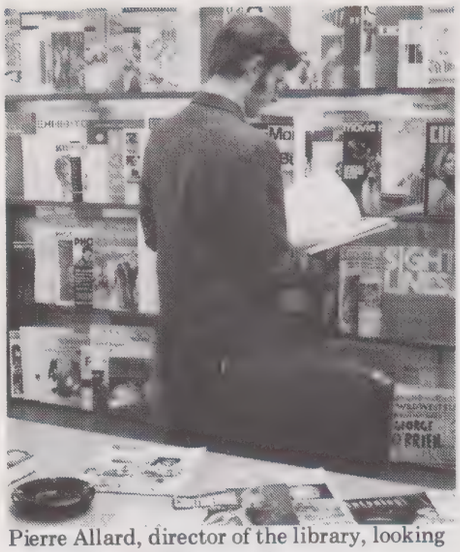
BOOK REVIEWS

A PLACE FOR EVERYTHING

Catalogue des acquisitions de documents cinématographiques 1974
by Pierre Allard,
published by Bibliothèque Nationale du Québec, 1976, 313 pages.

Rare it is in this world of malcontents that we find someone who truly likes his job. Rarer still are people working in a large bureaucracy who do their job well. Such a man is Pierre Allard, curator of the collection of books and documents on cinema at the Quebec provincial library. Sandwiched between the censor board and the prisons department in a government building located near the docks in historic old Montreal, the *département de documentation cinématographique* houses a truly astonishing number of publications on cinema. It is said to be among the most extensive collections of its kind in the world. At last count the library included 13,000 books, 36,000 periodicals and 200,000 press clippings directly related to film. I remember attending a large American university offering a program in cinema and being impressed with their library of three book shelves filled with books and periodicals about film. I figured that they must have scoured the ends of the earth to come up with those thousand or so volumes on this arcane subject. I almost fainted when I met Mr. Allard back in 1970, and his place continues to amaze me.

The history of this unique collection is a fascinating combination of private and public enterprise. Many years ago, Guy Côté, a director at the National Film Board and a film scholar long before the field was even heard of, started collecting magazines and books about film. His house soon became like a movie itself (a Marx Brothers one at that), with books in the kitchen, books in the bathroom and books piled up under the bed. Because he had gone into this game so early, and since he was one of the few people even interested in the field of film literature, he managed to get hold of some very valuable material.



Pierre Allard, director of the library, looking at one of his 36,000 magazines

(About thirty years ago Harvard University's library threw all their film books into the garbage – an impressive testament to academia's interest in the subject.) His documentation on the early history of Canadian cinema is only now proving its full worth, and without his efforts much material would surely have been lost or scattered. When it became clear that Mr. Côté was either going to have to move out of his house or be smothered in books, he decided to sell his collection. He was offered a considerable sum for his books by the federal government, an offer which spurred the ever vigilant provincial government into believing that they were about to lose a valuable cultural resource to the enemy. They grabbed the books from the cellar and the bathroom and the attic and in October of 1970 the *ministère des affaires culturelles* declared this specialized library open to the public.

Which is where Pierre Allard comes into the story. Putting M. Allard in charge of a collection of over one hundred thousand film publications was like giving a heroin addict the poppy fields of Turkey. He is a fanatic (in the best sense of the word) with a mania for film documentation. When he first started with the film library, he would spend ten hours a day cataloguing and cross referencing and then spend his evenings clipping film reviews out of newspapers as a hobby. Under his devoted management, the library has grown so rapidly in the past five years that Mr. Allard and his assistants are slowly being squeezed out of the back door.

The library presently subscribes to over 500 film publications from around the world and receives pretty well every new book on the subject that comes out in both English and French. A recently issued catalogue of acquisitions for the year 1974 alone comprises 313 pages and is itself a valuable biographical tool. Included in the listing of new books and current periodicals are 26 pages of names and addresses of film book publishers and 45 pages of names and addresses of current film magazines. The catalogue is available free to any library or university in Canada.

With a collection so complete, one is constantly stumbling across amazing material, private documents, letters, scripts and obscure publications. As a resource for research it is remarkable, simply because it is so easy to follow up on things. While reading a book on smellavision you might find a reference to *Monster Film Review* of April 17, 1935 and by jingo the library has it. With all these documents, Allard has several ongoing projects of his own. One is a listing of Canadian film periodicals, past and present, and he has come up with an astounding 125 different titles. He has amassed biographical material on 3000 Canadian films and is working on the 15,000 others. They have biographical filmographies on 750 Quebec filmmakers, and boxes of clippings on any film you are ever likely to have heard of.

The library is open to anyone studying film. It is wisely not a lending library, although some of the material is available to other libraries on inter-library loan. The *bibliothèque* can be contacted directly by mail, 360 McGill Street room 101, Montreal H2Y 2E9, or by telephone at (514) 873-5398. But it's best to come and take a look for yourself; it's an amusing but losing game to try and find something that they don't have.

Ronald H. Blumer

Ron Blumer teaches, broadcasts and writes about film. He has just finished ***Beyond Shelter,*** *a film about the aged.*

FEATURE FILM IS A LAWYERS' MEDIUM OR MR. DRABINSKY LETS THE PUBLIC INSIDE

Motion Pictures and the Arts in Canada: The Business and The Law by Garth H. Drabinsky,
McGraw Hill Ryerson - $14.95, 201 pages.

In this compact volume are found all the legal and business elements involved in making and selling a feature film in Canada. It is concisely written, well indexed, legally sound and best of all, readable. The stated purpose of the book is to assist "those engaged in the feature film industry, and those who aspire to be so engaged, to understand the workings of the business and their rights and obligations... (and) to help the reader to recognize problems about which expert advice should be sought". Mr. Drabinsky succeeds in his purpose.

The book moves through the legal fundamentals into their application in the negotiation of agreements that, when reduced to writing, will fill the drawer in a filing cabinet. These agreements, together with the outtakes, are the unseen elements of a feature film. The author reveals the complexities while communicating the challenge and excitement of the business side of feature films in Canada. It is a business in which the negotiation and preparation of a distribution agreement or completion bond can cost as much as the acquisition of the property and its development into a shooting script, involve as many printed pages, be more intricately plotted and use up as much creative energy. It is not surprising that feature film has been described as a lawyers' medium, having its own parallel hierarchy of legal stars known only to those on the inside. Mr. Drabinsky lets the public inside.

The temptation existed to fault the book for its failure to go deeper into the elements of the agreements, the uncertainties of income tax law, the quicksands of film funding, the shell game of attempted recoupment and the confusion inherent in government policy on such matters as quotas. Had the author done so, he would have been forced to double the size of the work and to evangelize his own solutions, all of which would have been detrimental to his purpose in describing the business as it is. On balance one can assume the decision was conscious and, in the reviewer's opinion, correct. A comprehensive bibliography has been included for those who wish to go deeper.

The book is a cold shower to the "let's make a movie" school of producers, but provides a good introduction to the business for the serious or curious and with the bibliography is an excellent tool for the professional. **Motion Pictures and the Arts in Canada,** or as it is more accurately subtitled, **The Business and The Law,** is the first and only book of its kind published in Canada and should be welcomed to the library shelf.

Garth Drabinsky

George Campbell Miller

George Campbell Miller, Toronto lawyer, has long been involved in feature filming. Among other projects, he has worked on ***Lies My Father Told Me*** *and, more recently, on* **The Clown Murders.**

FACULTY OF FINE ARTS DEPARTMENT OF FILM

Summer Session '76 – July 5 to August 13

FILM AND FILM-MAKING FA/FM204
Theoretical and practical familiarization with film and film-making through lecture-demonstration and studio exercises. Intended for students not concentrating in film production.
Course director: Clarke Mackey

THE DOCUMENTARY FILM FA/FM 241
The creative interpretation of reality in film, from Flaherty to Cinema Verite and television. A study of changing forms, techniques, and theories of documentary; its role in public information, propaganda, and social analysis.
Course director: Ken Dancyger

TELEVISION FA/FM 319
Theoretical and practical study of television production and programming through lecture-demonstrations and directed studio exercises.
Course director: David Homer

Intensive full credit courses are also offered in the Departments of Dance, Music, Theatre and Visual Arts.

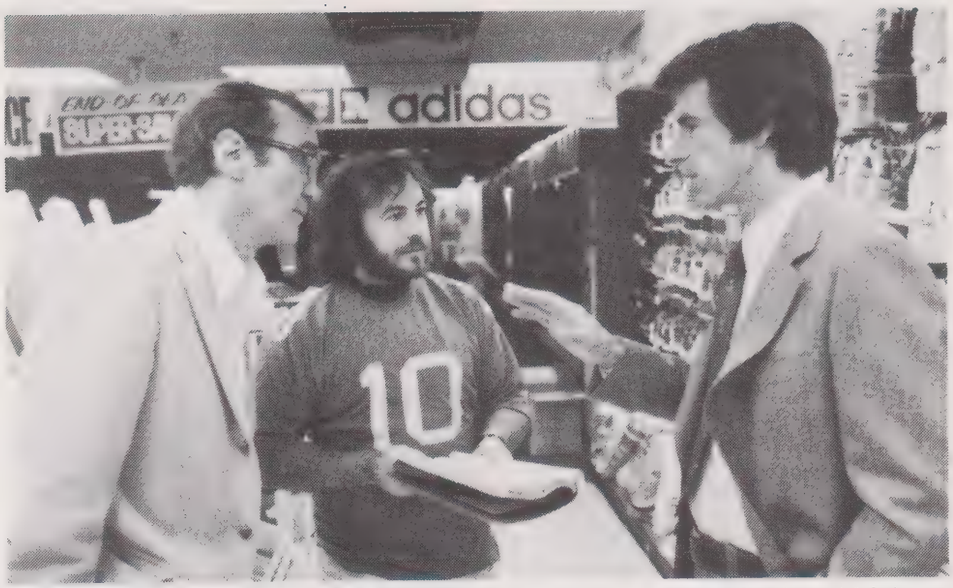
For further information and applications, please write or phone:

Director of Summer Studies
Faculty of Fine Arts
York University
4700 Keele Street
Downsview, Ontario
M3J 1P3
(416) 667-3636

FILM REVIEWS

Don Shebib's
Second Wind

d. Don Shebib, **asst. d.** John M. Eckert, **2nd asst. d.** Michael Zenon, **sc.** Hal Ackerman, **ph.** Reginald Morris csc, **ed.** Eric Wrate, **asst. ed.** Robin Leigh, **sd.** Russ Heise, **sd. rec.** Elinor Bolton, **a.d.** Karen Bromley, **set dec.** Gerry Deschenes, **m.** Hagood Hardy, **cost.** Aleida Macdonald, **l.p.** James Naughton (Roger Mathieson), Lindsay Wagner (Linda Mathieson), Ken Pogue (Pete), Tom Harvey (Frank), Louis Del Grande (Howie), Tedde Moore (Paula), Gerry Parkes (Packard), Vivan Reis (Winnie) Allan Levson (Kevin), **exec. p.** Les Weinstein, **p.** Jim Margellos, **p. manager,** John Eckert, **p.c.** Olympic Films Inc. 1976, **color,** 35mm, **running time** 92 min. 40 sec., **dist.** Ambassador Films, **release** April 9, Plaza II, Toronto.



Don Shebib, director of **Second Wind,** with Ken Pogue (left) and James Naughton (right)

This is decidedly a non-athlete's review of **Second Wind.** I am at present too out-of-shape to run to a movie. Yet what my assigning editor doesn't know is that I once managed to place twentieth in a group of one hundred boys during a school cross country race and, though that's no big deal, it made me very pleased at the time. There is a feeling and a satisfaction about running that can get to you. It certainly gets to Roger Mathieson, the hero of Don Shebib's stimulating and beautiful new film.

Roger is a successful broker on the Toronto stock exchange. In fact, at the age of thirty, he has just been made a vice-president of his company as the film opens. But this promotion bemuses him. He feels no great challenge or achievement in it. When, almost as a joke, he joins a jogging club, he finds a new freedom and pleasure in running. And he realizes that his age, while glamorously young for an executive, is already advanced for athletics. The film covers his growing seriousness in preparing for an important race and counters his new dedication with the pressures of his work and his marriage. The well-structured script is often sharp and witty about this: it is tacitly understood that his friends would gladly cover up infidelity from his wife but not secret practising! Running is foreign to their ways. It upsets their high-storey, plush-offices mentality and, as one colleague tartly puts it, "interferes with the natural flow of alcohol in your system."

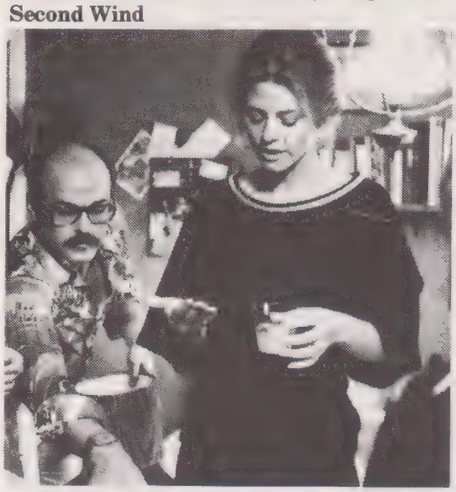
In principle, I am against American lead players in Canadian films, but in practice it is now impossible to visualize **Second Wind** without James Naughton as Roger. He creates a most sincere impression both in acting and on the track. He seems really able to run and thus the detail and conviction of the athletic scenes add enormously to the film's total impact. They are springingly shot, in fine color, with superb images of misty early mornings and burning sunlit afternoons. Toronto never looked better – for once permitted to be a city of parks and lakes, not streetcars and back alleys. The music of Hagood Hardy's inventive score moves well with the runners too, and there is, thank God, a limited use of the expected slow-motion photography. (A little is justified, to point up the actual and sometimes unexpected motions of the sport). Most of the time, camera, music and runners go bouncing along – "boing, boing" as Roger tries to explain to his wife – just as they should.

What about the character of Roger's wife? The script is below its best level with her, in scenes that resemble too many previous movies where the wife feels left out of her husband's world. It could be argued that the film is about *his* new life, to which she merely reacts, but even so there's a sketchiness to their family unit and relationship (the little son seems like a perky visitor, rather than belonging to either of them). At least Lindsay Wagner makes her attractive and likeable, whereas she could have been, in the context, just a drag. At the same time, Tedde Moore as a vamp with depth reminds us that our own actresses need not be outclassed by those from the States.

There will be talk this spring of Canadian films turning to stories of winners, rather than their previous habitual losers. This talk will have hope to it and so will be welcome. But it may also be a little too simple. Remember, "loser" is what somebody else calls you. At the same time, a person may truly win many things, but on so small a scale and with so quiet an effort that nobody notices. **Second Wind** is really about simply trying – trying quite hard to better one's life and achievements. In this way, it is refreshingly different from many defeatist current films (and not just Canadian films) but not radically divergent from Don Shebib's earlier work. The fellows from the

Film Credit Abbreviations: d.: Director. asst. d.: Assistant Director. sc.: Script. adapt.: Adaptation. dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors. narr.: Narration.

Louis Del Grande and Lindsay Wagner in **Second Wind**



Maritimes in **Goin' Down the Road,** the schoolkids in **Rip-Off,** the surfing buddies of **Between Friends,** all were trying to improve things and to prosper, but mostly in gently absurd and incidentally criminal ways. Roger Mathieson has his hopes in better focus, that's the important difference which gives **Second Wind** a more sustained optimism than any earlier Shebib film. But he's far from a clear victor in all aspects of his life at the picture's close. His director is too canny and clear-eyed to suggest that.

Clive Denton

Denis Héroux's
Born for Hell

d. Denis Héroux, **sc.** F.G. Ranger in collaboration with Denis Héroux and Clem Wood, **ph.** Denis Héroux, **ed.** Yves Langlois, **l.p.** Mathieu Carrière, Debby Berger, Christine Boisson, Myriam Boyer, Eléonora Fani, Ely de Faleani, Carole Laure, Eva Mattes, Andrée Pelletier, Emmy Bessel, Carl Kreinbaum. **exec. p.** Peter Fink, George Reuther, **p.c.** Studio Film G.M.B.H. Bemdesdorf – Tit Sinproducktion G.M.B.H. Munchen – Filmel (Paris) – Compania Cinematografica Champion Spa Rome (Carlo Ponti) – Cinévidéo (Montreal) – Lea Productions Mutuelles (Montreal), 1975, **Eastmancolor,** 35mm, **running time** 97 minutes, **dist.** English version: Ambassador, French version: Les Films Mutuels.

In a German-French-Italian and Canadian co-production, Montreal's Denis Héroux makes a naive attempt at depicting contemporary violence and its distorting effects on individuals. But Americans have gone so far into this sort of despair that Héroux's **Born for Hell,** even with its terrifying holocaust, just isn't upsetting. It's too romantic and unimaginatively sexy to have an effect on your social conscience.

But this type of film, even if it doesn't compare to the **Taxi Drivers** that invade our screens, is none the less among those that travel the world and get shown in the most unusual places. These co-productions are money-makers, popular consumer goods, and it's surprising that a Canadian director was invited to direct this one, considering Canada's investments represent a mere 20% of the $800,000 budget. **Born for Hell** has already been sold to fifteen countries and during its first weekend in Montreal brought in $40,000. However, the French, who had invested another 20% in its production, now find that the film is being banned from their country altogether. The original English version lasted barely a week at Montreal's Seville theatre because the people just weren't coming. Distributor says that's because most of the audiences for English versions of action films are French-Canadian, so if you have the film in French in other theatres in town, you lose 75% of your normal customers!

The hitch with this type of co-production is that it really doesn't belong to one creative mind or to one social environment. So how does one fairly criticize it?

The script was originally written by a German Hungarian who had set the basic event of a psychopath murdering eight (or was it nine or seven?) nurses in a small German town. With an American writer, Héroux set the carnage in an obviously violent city, Belfast. The killer is a young man who lost his wife to his best friend while he was still fighting for his country in Vietnam. His boat back from Hong Kong drops him off to beg his daily bread and dream about home in the troubled Irish city. Mathieu Carrière, an ambiguous kind of actor who has been working in sophisticated French films as well as presenting transvestite sado-masochistic live shows, plays the role of the young American who flips very well. He's a believable killer, and he doesn't have to over-play it. But somehow, his need for violence is badly built up, and the script fails to make the link between this individual breakdown and the obvious – too obvious – world corruption. Héroux makes big use of television, of newscasts about Vietnam and the IRA, but as with most of the elements in the film, it comes across like a token gesture, or a naive one.

The casting was greatly influenced by the distribution of the investments. The Germans own the biggest piece of the cake, 40% – and the rest was from Carlo Ponti (another 20%). So Carrière, conveniently enough, turns out to be a Franco-German. Most of the film was actually shot in a Hamburg studio.

The nurses, needless to say, had rather passive roles, but many actresses did their best with what they were given. Quebec's Carole Laure has a strong presence, a beauty that hangs on to an irresistible simplicity and charm. She really would be the girl everyone gathers around. Canada's second contribution (except for Héroux and a few technicians), was actress Andrée Pelletier who seemed uneasy about the whole thing.

The killer and a victim in **Born for Hell**

The most remarkable interpretation – and the director agrees – came from Italian stage actess Eva Mattes, who flips at the vision of the murders and reaches the same euphoria as the killer before committing suicide.

Sex is forever present in the film – homosexuality, pimping, or good old romance – but it doesn't breathe the violence one would expect in such a context. There is even a steal from **Emmanuelle,** with actress Christine Boisson who tries to seduce one of the younger nurses.

Born for Hell is a good film given what it aspires to be. It's a competent supermarket type of product – and God knows Canada can use some of those profits if they ever make it back home!

Carmel Dumas

Ron Hallis'

Toni, Randi and Marie

d. and ph. Ron Hallis, **ed.** Ophera Hallis, **sd.** Cinelume-Yordan Nicolov, **m.** Leon Aronson, **p.** Hallis, **p. assts.** Ron Tibbett, Jenny Cleary, **p.c.** Ron Hallis Films 1973, black and white, 16mm blown to 35 mm and 35 mm, **running time** 65 minutes, **dist.** Ron Hallis.

Toni, Randi, and Marie are, respectively, a transvestite, a male, and a female prostitute. They are members of our society and Ron Hallis was interested in them as individuals before people on the sexual fringe, as it were, came into vogue among the analytical bourgeoisie. But Hallis doesn't analyze these people, nor exploit them. He is simply interested in them – at least, interest appears to be the sole inspiration behind his film.

If Hallis had had a well thought out purpose behind **Toni, Randi, and Marie** it might have been possible to determine whether or not he succeeded in his aims. As it is, his banal portraits of three street people are somewhat directionless. They leisurely present us with information, then cut off with undetermined endings, as though time had suddenly run out.

The film is a composite one, comprised of three short films, spliced together into feature length format. Consequently, transitions are convenient, not smooth. The trilogy is tied together with an apt musical score by Montreal composer Leon Aronson and by its style. While the camera shows us simple daily details of their lives, Toni, Randi, and Marie, in voice-over dialogue, tell us about the other side – about the sexual roles they fulfill in society.

This is where the trilogy as a whole becomes interesting. Three people, two of them male, functioning on various levels as female, raise some interesting questions concerning roles and images of women today. But this is all unselfconscious, and as a unifying theme is probably a happy accident. Certainly it seems by the way.

Marie is the only portrait that is really developed in any way. The three films were made over a period of several years, beginning with **Toni** in 1967, and Hallis' maturing direction is evident. Toni, an exotic dancer, is seen only at work or nervously watching the camera in the street, and his main focus of conversation concerns his attractiveness to men. The camera shows Randi's life as more varied, but one wishes Hallis had exercised more guidance over the narration – Randi does little more than recite his 'tricks', which is rarely enlightening and somewhat tiresome. Xaviera strikes again.

Toni. . .

Randi. . .

and Marie.

With Marie, we are given some insight into her life – many shots of her are contemplative, and her narrative speaks of dreams, aspirations, and some thoughts on the role of the oldest profession. **Marie** is the most intimate of the portraits, though each is thought-provoking.

What makes **Toni, Randi, and Marie** an interesting film however, is not its content, but its style, directionless as it is. Because Hallis has attempted something the merits of which journalists and documentarists have been arguing for years. He has taken something controversial – sexual lifestyles outside the 'norm' – and sought to be objective. Insofar as one must select with the camera and reselect while editing, it seems he has succeeded. His lack of purpose has also left him without bias so that he *presents* rather than portrays these street people. No evident editorial comments are made and nothing about the film is sensational. Respect for these people is perhaps the film's major grace.

The film is unpretentious and nonjudgmental. As a matter of fact, the only place the issue of morals comes up is in our own minds. Yet no statement can be made. Hallis finds that there are not two sides to the question; that sides are in fact irrelevant to personal lifestyles. The flatness of his presentation almost denies the existence of question. Camerawork is nicely composed but unobtrusive. Facts are presented matter of factly and slip into our visual consciousness easily, like familiar photographs. We may call ourselves liberated, but I doubt there are many who will not find parts of this film disconcerting. Yet Hallis puts them on the screen without the bat of an eye. He subtracts controversy and looks at the bare subject. With a sincerity and an honesty that is almost naive, he then says to us, "I met three people. Here they are." There's something to be said for that.

Jane Dick

REVIEWS OF SHORT FILMS

The Working Class on Film

There are no credits on the film. This was a decision taken by the filmmakers; in the early years at the NFB it was policy that no film list individual credits. However, the name of Susan Schouten, the editor, in particular is associated with this film.

John Grierson

John Grierson's death in January of 1972 took a lot of people by surprise. Though he had been back in Canada (teaching at McGill University) since 1968, Canadians were only starting to warm up to the fact that Grierson still had something to contribute to cinema, particularly Canadian cinema, when he died.

Praise and recognition fell to John Grierson, founder of the National Film Board and the internationally acclaimed leader in the "documentary" movement, largely posthumously.

At the NFB, **Grierson,** a film chronicling Grierson's life through interviews with friends and colleagues, was released in 1973. **The Working Class on Film** is one completed film in a series of six on John Grierson's ideas and on his documentary philosophy.

The series was first proposed to the NFB by Grierson in 1971 though it never went beyond the discussion stage while he was alive. One of his students at McGill, Susan Schouten, decided to approach the Film Board for access to their film archives and the outs from **Grierson** to complete the project.

Schouten looked at over 500 films and spent 1½ years (sometimes waiting for months for permission to use NFB material copyrighted by foreign companies) to finish this 14-minute film. A second film on propaganda is now being edited.

"Bringing the world alive in terms of the ordinary... for there is drama and poetry in the ordinary." Grierson's words, recorded late in his life yet consistent with how he envisioned film could best be used and how he used film right from the beginning.

The beginnings were of course in England during the 30s. Schouten shows us scenes from **Coal Face** and **Big Money,** films in which Grierson (not as director, but producer) used "documentary" to put the working class on the screen and to discover "the things that bind people together."

Other clips are from more recent NFB productions. A farmer's co-op in Saskatchewan, Southern Ontario tobacco pickers, asbestos workers in Quebec. Fleeting glimpses of faces, bent backs, hands picking and sorting. The film is a balanced and somewhat bland collage. It seems that the filmmaker was not enough at ease with the material to explore the tangents which naturally arise from this kind of assemblage. Viewers who have never had the opportunity to see the classics of documentary such as **Drifters** and the titles mentioned above, will perhaps be disappointed that the camera does not linger on these dynamic black and white sequences.

Curiously, there is nothing of Grierson the man in this film, except his voice in commentary and a final still photograph notable for his piercing eyes. There is no attempt to explain the personal qualities of Grierson that made him the leader he was, or why so many young filmmakers adopted his philosophy of cinema and even sometimes his politics during the period he worked with them.

If Schouten was trying to find among the hundreds of films she previewed solid evidence of the continued tradition of documentary (as Grierson defined it) at the NFB, she does not make a strong point in this film that she did find it.

Of course, the full impact of the series, and whether or not Grierson's ideas of film as a tool for social education will have been delineated and preserved, cannot be judged at this time.

One wonders if Grierson had remained in Canada and at the NFB after 1945, in what directions he would have led the Film Board – his filmmakers suddenly freed from the making of war effort films. Would he have broadened his subjective definitions of filmmaking – in fact did his ideas change during his lifetime? Certainly the idea of documenting the working class, even what was ordinary about people, was to become a mere collar on the beast he had created.

Montreal Olympic City

d. Roger Cardinal, **ph.** René Verzier and Ernst Michel, **ed.** Denis Papillon, **narr.** George Morris, **ex. p.** Christian Rasselet, **p.c.** Onyx, 16mm and 35mm available, color, **running time** 11 minutes 5 seconds.

Opinions are divided and some tempers are high over this summer's intended Olympic Games in Montreal, possibly the first in which going to the toilet will be included as a competing event. The problem for a film crew in promoting the games is basically different: how to present a spectacle which hasn't yet happened, in facilities which mostly don't yet exist. In consequence, this theatrical two-reeler is, largely and simply, a glossy look at the city itself, somewhere to eat, drink and be merry, with the prospect of the Olympics as a bonus.

The film is quite snappily put together, with shining color and alert editing (but burdened by a horrendous theme song). It may well succeed in snaring unwary tourists, but the visuals are disappointing to anyone with half an idea of Montreal's truly rich and varied attractions. Far too many shots are from the air and really there's no need to take to the skies except as a dodge, when there's nothing worth showing from ground level. Still, BP deserve muted congratulations for sponsoring something vaguely topical – and getting it into first-run theatres.

Clive Denton

RECORD REVIEWS

Dream On the Run

Periwinkle Records PER 7315

Songs and instrumentals written by Gerry Hall, Ken Gord and Mickey Andrews. Performed by Toronto group, The Good the Bad and the Ugly.

This is the soundtrack music of an as yet unreleased 1975 Canadian feature co-starring, and co-directed by, Nicky Fylan and John Edwards. The fourteen tracks on the album (review copy sound and surfaces excellent) are mostly very pleasant and well varied in tempo, though not all the lyrics soothe the ear as agreeably as do the melodies and arrangements. Still, the group of five performers manage to sound undemanding without being unrewarding; is it too late to suggest a change of name to avoid confusion with that spaghetti Western?

The cover sleeve, attractively produced with stills from the movie, describes its music as "middle of the road country". Fair enough but that does mischievously present a further hazard of sorrows in the persistent blues of bluegrass. I offer this lyrical comment:

I carry such a hefty load,
Life's so darn full of false conceptions,
But if I trudge that middle road
I may get canned in both directions.

© C. Denton, 1976

(continued from p. 5)

Erratum

In Piers Handling's article *Themes from Gilles Carle* in issue No 26, two lines were skipped. The sentence beginning in the twelfth line of the right-hand column of p. 31 should have read as follows:

"There she will be able to express her true nature. Ample and generous, she becomes the centre of a community that relies on her energy, **and looks upon her as mother, mistress and master.** *She shares herself with anyone who needs her help, yet it is obvious that there is a naiveté to her which is extremely dangerous, while also being seductively attractive."*

The first two sentences of p. 33 should have read as follows:

That this move towards setting up some equivalent to the family is never achieved, is not a result of an artistic failing, as has so often been levelled at Carle (ie. he doesn't know how to end his movies) but it is **obviously impossible for him to let this union or resolution take place. And undoubtedly** *on the evidence of the films his view is becoming bleaker and more despairing.*

ADVERTISING INDEX

Action Film Services Ltd.	p. 12
All Canadian Answering Service	p. 12
APH Limited	p. 12
Arthur Winkler, CLU	p. 12
Bellevue Pathé	p. 5
Canadian Filmmakers Distribution Centre	p. 23
Canadian Motion Picture Equipment Rentals Ltd.	p. 44
Cine Books	p. 44
Council of Canadian Filmmakers	p. 13
Editions Cinéma/Québec	p. 24
Famous Players	p. 2
Film Opticals of Canada Ltd.	p. 48
Mirak	p. 11
M.S. Art Services Ltd.	p. 48
Quinn Labs and Mirrophonic	p. 60
W. Carsen Co. Ltd.	pp. 15, 32, 59
York University	p. 52

CLASSIFIED

Classified ads cost 50 cents a word and should be submitted, typewritten, double spaced. The ads must be pre-paid by check or money order made out to Cinema Canada and sent to Box 398, Outremont Station, Montreal H2V 3N3, P.Q.

For sale:
16mm single-system Auricon camera complete with sound. Call (416) 864-1113

For Sale
Nagra III - with case - good condition - $1375.00; Uher 1000 with case - $425.00; Graphics projector - good condition - $1385.00; ARRI ST - complete with constant motor, 2 mags, torque motor, battery and cable, case - $3650.00; 25 X 250 Ang. lens - $1950.00; 4 plate 16mm editing table - as new - $2475.00; Auricon with 1 mag, cases, battery, charger and A/C power supply - $1350.00. Please call Mike at area code 416-364-7930 for further information.

For Sale
16mm Beaulieu R16; magazine; Angenieu lenses (12 to 120; 10mm f/1.8; 25mm f/0.95); sync-generator + accessories - $2,995.00 hardly used. 416-226-3832.

Wanted:
16mm editing equipment for personal editing room. Phone (416) 769-8557.

Sound Studio:
Needs mixing-recording manager; new Magnateck insert recorders. Profit-sharing or partnership. Resume c/o Box No. 42, Cinema Canada, 406 Jarvis Street, Toronto, Ontario, M4Y 2G6.

CAPSULES

by Natalie Edwards

The Act of the Heart. Dir. Paul Almond. A unique and beautiful symbolic allegory courageously dealing with the forbidden subjects of North America: true love, religious devotion, sacrifice, and death by suicide. Donald Sutherland and Genevieve Bujold star. P: Quest Films; D: Universal. 1969.

Action. Dir. Robin Spry. Selectively edited newsreel footage following an historical introduction brings the October crisis of 1970 back into focus for most Canadians, and introduces it to the young. Despite the CBC's massive TV effort, Spry's work remains the simplest and most accessible summation, and his subliminal plea for reasonable and non-violent solutions honoring Quebec, a strong, sane attitude. CC: 16: 49-50. D & P. NFB. 1974.

The Apprenticeship Of Duddy Kravitz. Dir. Ted Kotcheff. Perhaps the first Canadian film to enjoy a comic take-off in an American hit (when Zvee Scooler cherishes a bit of land as the zeyda of Woody Allen in **Love and Death**), Duddy is certainly one of our most famous exports. Richard Dreyfuss is brilliant as the devious desperate Duddy, and period Montreal and a fine cast help create a simplified but honest interpretation of Richler's novel. CC: **13:** 10-11; **15:** 42-46, 50, 72-73; **20:** 62-63; D: Astral; P: International Cinemedia Centre. 1974

August and July. Dir. Murray Markowitz. A repetitive and finally unsatisfying direct cinema study of the lives and loves of a romantic lesbian pair during the short sweet course of one summer. With Sharon Smith and Alexa De Wiel. CC: No 10/11: 32-36. P. Paradise Films: D. New Cinema. 1972.

Chuck Shamata in Shebib's Between Friends

Between Friends. Dir. Don Shebib. Two American imports, Bonnie Bedelia and Michael Parks, combine with a good Canadian cast in a compassionnate and funny tale of friendship and loss, involving an ex-con, his daughter and two friends, and their participation in a doomed heist in Sudbury country. CC: **10/11:** 32-36, 68-69. D: New Cinema. P: Clearwater Films Ltd. 1972

Black Christmas. Dir. Bob Clark. An anti-female stock horror caper with some good effects, beautifully filmed and located near the University of Toronto campus. Andrea Martin and Margot Kidder are assets as long as they last, and Keir Dullea is once again sensitive and peculiar. CC: No 17: 78. P: August Film Prod. with Vision IV: D: Ambassador. 1974.

Eliza's Horoscope. Dir. Gordon Sheppard. Seven years in the making, this mystical trip to adult consciousness for the girl Eliza is a visually stunning but simplistic voyage through astrology, eroticism, sexual exploitation, religion and clinging memories to find love and maturity. Marcel Sabourin is spicy as a perverted medic in an international cast which includes Texan born Tom Lee Jones and Elizabeth Moorman as Indian boy and searching girl. CC: **23:** D & P: O-Zali Film 1974.

Alexis Kanner and Judith Gault in Owen's The Ernie Game

The Ernie Game. Dir. Don Owen. Innovative and distinctive in style, the film explores the schizoid nature of a maddening, nutty late sixties character, a lost and losing male who is defined by his environment and his two very different women rather than by a central self. With Alexis Kanner. P: NFB with CBC. D: Astral: 1967.

Goin' Down the Road. Dir. Don Shebib. All Canadians should know Doug McGrath's vulnerable, tough, and terribly human Pete, and Joe Bradley's Stan-Laurel-like, lovable and incompetent Joey in this Fruet script of the two Cape Breton boys tackling Toronto, in an effort to change their fate. P: Evedon Films, D; New Cinema. 1969.

Isabel: Dir. Paul Almond. The first in a trilogy of films starring Genevieve Bujold (**The Act of the Heart, Journey**) this sensitive exploration of awakening sexuality and echoing memories, and of a past that seeps like poisonous gas into the present is an open-ended highly personal vision. P: Quest Film Productions Ltd.: D: Paramount. 1967.

It Seemed Like a Good Idea at the Time. Dir. John Trent. A funny, crude, ridiculous, sub-collegiate farce revelling in bawdy bowel humour and a zillion mistaken conceptions and plot convolutions. Local Ontario references to developers and politicians in David Main's script give a Canadian flavour to the antics of Anthony Newley (once The Artful Dodger in Lean's **Oliver Twist**), Stefanie Powers and Isaac Hayes in this carry-on anyhow styled knee-slapper. D: Ambassador Films. P: Quadrant Films.

Partis pour la gloire. Dir. Clément Perron. Further memories of rural Quebec from this sensitive writer (**Mon Oncle Antoine**) turned director (**Taureau**) involve the probelem of conscription in his village in 1942. Despite caricature and humour, critic Carmel Dumas feels sloppy direction and editing make this potential success a failure, and wishes Perron would work with Jutra again. CC: **25:** 45. D & P: NFB. 1974.

Kamouraska. Dir. Claude Jutra. A beautiful, popular adaptation of Anne Hébert's complicated and many-leveled novel which simplifies it to an elaborate Gothic tale of love, murder and retribution in a picturesque early Quebec. Geneviève Bujold stars, with Philippe Léotard. CC: 7: 42-50. D: Cinepix (E): France Film (F). P: Les Productions Carle-Lamy Ltée.

Lies My Father Told Me. Dir. Jan Kadar. The European touch of director Kadar (**The Shop on Main Street**) and the solid Jewish persona of Yossi Yadin give this treatment of Ted Allan's novel-screenplay a welcome breadth that combines favorably with the Montreal period background and the capable performances of Len Birman and Marilyn Lightstone. The sentimental nostalgic tale of a boy and his grandfather is made too rich for some tastes with the addition of syrupy music, yet in many ways the style of the theme calls for a full musical treatment with song and dance; it feels like a musical manqué. P. Pentimento and Pentacle VIII Productions; D: Astral 1975.

The Mourning Suit. Dir. Leonard Yakir, Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short **Main Street Soldier,** was invited to the 1975 Locarno Film Festival. CC: **21:** 38-40. D: March Films. P: March Films Ltd. 1974

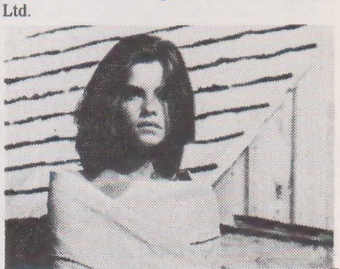
Montreal Main. Dir. Frank Vitale. An original, brave, revealing and beautifully constructed film with the integrity of a confession, wherein a grimy group of Montreal Main's loft dwellers, artists and gays, as well as a would-be-liberal family, react to the infatuation of a filmmaker and a 12-year-old boy. Scripted by the cast, the film presents a kind of Imaginary Documentary in which conjecture has been presented in the style of reality. CC: **13:** 32-33; 15-78. D: New Cinema (E): Faround Films (F). P: President Film.

Les Ordres. Dir. Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975. CC: **17:** 77; **20:** 27, 64. D: New Cinema (E): Les films Mutuels (F). P: Les Productions Prisma. 1974

Paperback Hero. Dir. Peter Pearson. Keir Dullea and Elizabeth Ashley enjoy juicy roles in this story of a macho small-town hockey star in a dying Saskatchewan village who senses his time has come too. CC: **10/11:** 42-47, 70; D: Cinepix; P: Agincourt Productions.

The Parasite Murders. Dir. David Cronenberg. The proposition that parasites could be bred to fulfil certain specific sexual human needs, results in a gory grotesque tale of yeck and urp with squirmy wormy burning leech-like penis-shaped things infiltrating the smug folk of an apartment complex. This invasion of the living bodies arouses our primal fears and acts as a purgative in a deeper sense than the usual show-and-throw-up story. May be Canada's **Exorcist.** Opened simultaneously in French (as **Frisson**) and English. CC: **22:** 23-25, **44**; D & P: Cinepix 1974.

Journey. Dir. Paul Almond. Genevieve Bujold plays a girl who is living a brief spiritual existence between life and death, and the people and places she encounters on this journey may recall somewhere she has been or somewhere she dreamt, or may be part of another life in another time warp. The final film in Almond's Bujold trilogy, it is beautiful, compelling, full of esoteric and fascinating conjectures, but so layered and permeated with deflected personal vision that it is not sufficiently accessible to a general audience, and tends to irritate and antagonize the conventional viewer. The whole commune of UnderSky was built for the film, and John Vernon's and Bujold's performances are strong and sane. D. Astral. P. Quest Film Productions Ltd.



Geneviève Bujold

Pour le meilleur et pour le pire. Dir. Claude Jutra. Marriage observed. Over the years with sneers and tears, with Jutra as the Husband, Monique Miller an elegant etching as the Wife, and Monique Mercure fascinating (of course) as Another Woman. Fluctuating, fantastical, sometimes almost surreal, always entertaining and entirely competent and delightful. It hasn't much heart but is has loads of style, and when Jutra finds married life deadly, his couple shoot it out, in just one of the numerous and totally unforgivable visual puns that prove we can have two languages and still not escape the punster. D: Cinepix P. Les Productions Carle Lamy. 1975.

DISTRIBUTORS:

Apologies to New Cinema for not keeping perfectly up-to-date on their recent acquisitions. Their two-dozen Canadian titles now include films previously distributed by Crawley. as well as some Cinepix titles from the Janus Film Library.

Ambassador Films, 88 Eglinton Ave., Toronto. 485-9425
Astral Communications, 224 Davenport Rd., Toronto. 924-9721
Cinepix, 8275 Mayrand, Montreal, 866-8831
696 Yonge St., Suite 303, Toronto, 964-7373
Keg Productions, 556 Church St., Toronto, 924-2555
Les Films Mutuels, 225, Roy St., E., Montreal, 845-5211
O'Zali Films, 1445 Bishop St., Rm. 12, Montreal, 487-5255
March Films, 1700 Taylor Ave., No. 1, Winnipeg, 489-2032
Muddy York Motion Pictures, 47 Colborne St., Suite 205, Toronto, 364-2798
Paramount Pictures, 1 Yonge St., Toronto 366-8811
New Cinema, 35 Britain St.. Toronto, 862-1674
Universal Films, 2450 Victoria Park Ave.. Willowdale, Ont., 491-3000

Selected by

ORTO

Radio-Canada • CBC

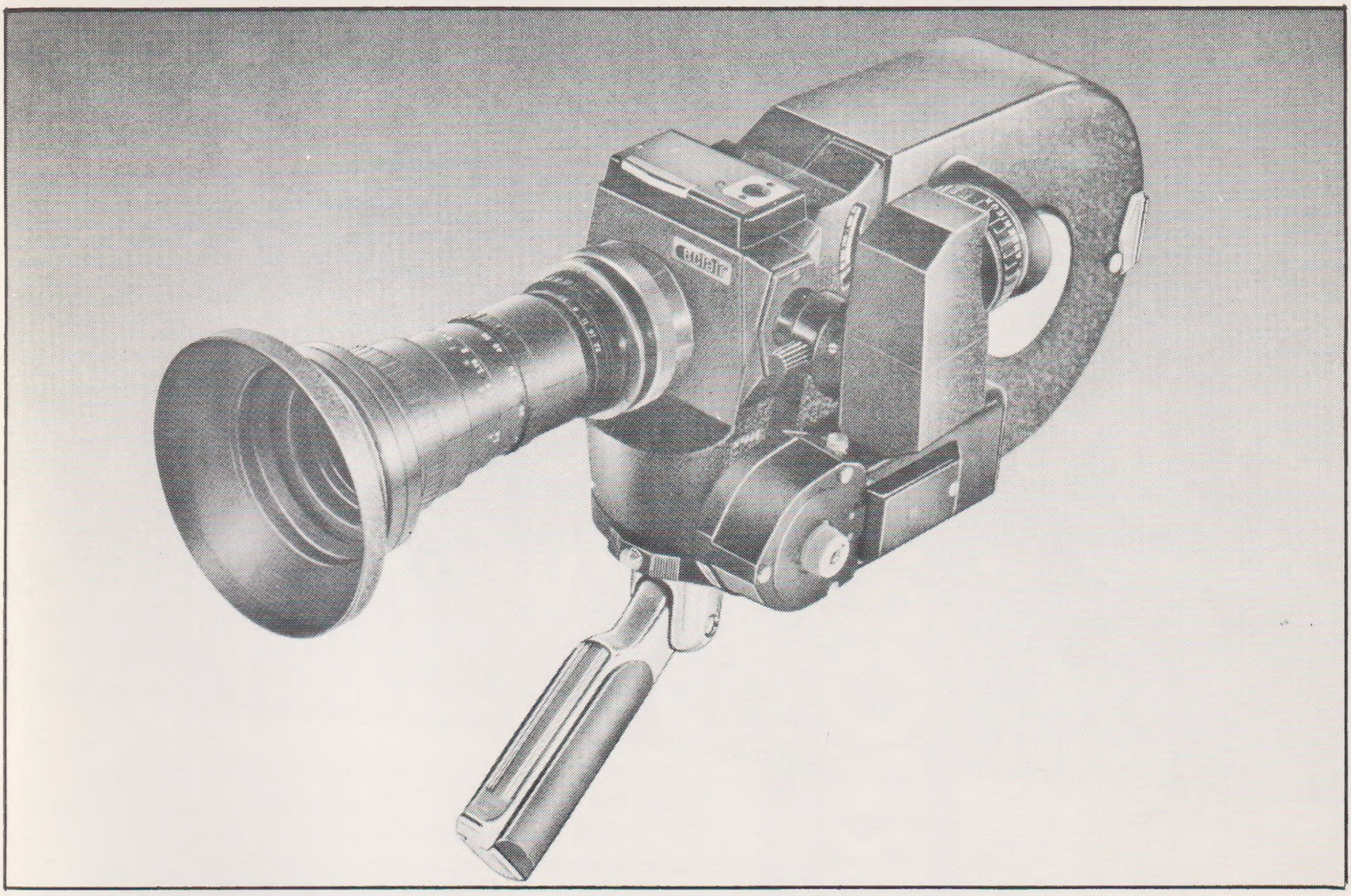
Organisme de radio-télévision des Olympiques

Olympics Radio and Television Organization

ACL

eclair

to record the Games of the XXI Olympiad · Montréal 1976



- **PORTABLE** — The ACL is the world's most easily handled professional camera.
- **SELF-SILENT** — The ACL is the most inconspicuous professional camera.
- **REFLEX VIEWING** — The ACL is the most efficient professional camera.
- **MAGAZINE** — The ACL is always ready for action.
- **MOTOR** — The ACL is the professional camera conceived to ensure absolute reliability.
- **MULTI PURPOSE CRYSTAL CONTROL MOTOR** — Speeds from 8 fps to 75 fps.
- **EXPOSURE INDICATION** — via 7 LED's.

EXCLUSIVE CANADIAN DISTRIBUTORS

eclair INTERNATIONAL

PROFESSIONAL DIVISION

W. CARSEN CO. LTD.

TORONTO 444-1155

31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2

1+1=3

Often it is the combined efforts of people or companies that produce that extra spark of excellence. Where would Bonnie be if it weren't for Clyde – or how about Rogers and Hart, or Burns and Allen, and don't forget Laurel and Hardy, or McCann and Erickson.

Each team had one thing in common – together they were better... They supported each others talents – and in the film business, we think we've put together a team that is just a bit better than anyone else – QUINN LABS AND MIRROPHONIC SOUND. When we are processing your film – we're watching quality, we're careful, not just of your film, but also your schedule. When you order prints – we'll ship them for you. We get you the quality you are looking for and we get it for you on time. At Mirrophonic, we've put together the most sophisticated sound equipment in North America, with the best mixers in the business.

MIRROPHONIC SOUND

QUINN LABS

On top of that, we have three mixing studios – one with the best sync SFX capability anywhere. We've got ADR – automatic dialogue replacement and the largest sound effects service in the country. – If we don't have the ring of the Bells of St. Marys in stock, we'll get them.

We've also got editing rooms with modern equipment to make your editing job easier – faster.

Put Quinn Labs and Mirrophonic Sound together and you've got a team that's a natural.

QUINN MIRROPHONIC

just like Rogers & Hart, movies & popcorn, Proctor & Gamble, Laurel & Hardy, Marks & Spencer, Peanut Butter & Jam, Anthony & Cleopatra, Lone Ranger and Tonto, Snow White & The Seven Dwarfs, Tarzan and Jane, Mirrophonic & Quinn, Quinn & Mirrophonic. Call us anytime 368-3011 or 869-1781.

QUINN LABS
368-3011

MIRROPHONIC SOUND
869-1781

"We're here when you need us"